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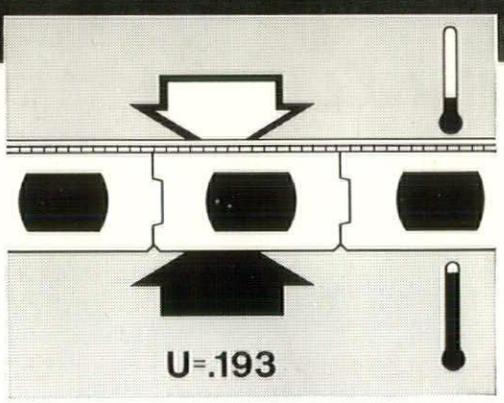


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May 4, 1961

TO OUR ARCHITECT FRIENDS

CERTAIN EXCEEDINGLY UNETHICAL PRACTICES in letting electrical work have been called to your attention by this Association from time to time, with an urgent plea for some measure of relief for our hard-pressed electrical contractors.

ETHICAL GENERAL CONTRACTORS exist who deal fairly and honestly with sub-contractors, but their numbers are greatly exceeded by the many who seem to have discarded ethical considerations and are indulging in the most flagrant types of malpractice in letting jobs.

When a contractor is currently awarded a job, it is questionable whether congratulations or commiserations are in order, because the prices at which electrical jobs are being let almost preclude any vestige of profit. Many such jobs are let considerably below the costs of veteran contractors.

This necessitates cutting every possible corner, with a certain class of fringe contractors "skinning" the job to the maximum degree. Awarding jobs to this unqualified, unethical group of contractors is detrimental to your prestige and to industry welfare.

The more rigorous the economic climate, the greater the number of prime contractors on every job. The greater the number of primes, the greater the exposure of our bids and the harder it is to pinpoint those generals who so aggressively shop and disclose bids to their friends or those they can browbeat into giving ridiculous bids.

Contractors are going bankrupt by the hundreds every month. Before the industry disintegrates further, we most urgently plead with your Profession -- PLEASE,

LET US BID DIRECT on electrical work,

OR, establish some method of handling bids whereby the bulk of these chiseling practices may be stopped.

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# Letters

BULLETIN:

The article "Think Big" by F. A. Kaiser, Vice President and Sales Manager of the Michigan Consolidated Gas Company, in your May issue, is very thought-provoking and contains many valuable, practical ideas. For instance, Mr. Kaiser's question: "What sort of impression is being made upon our prospective customers by people in our organization who have contact with the public . . . the telephone operator, the secretary, the receptionist, the credit manager, etc?"

Is your telephone operator, secretary or receptionist overly protective? Does she greet your telephone callers or visitors with the questions: "Who is calling? . . . What is it you want to talk about?" . . . is she a member of the secret police or is she studying to be a "private eye?" She may save you the bother of talking with a few people and then, again, she may save you the trouble of increasing your business . . . the annoyance of securing profitable contracts through practicing poor public relations.

We find it well worthwhile to accept as many calls as time permits without questions and when we are really pressed for time we have the person handling this phase of our public relation ask: "May I tell him who is calling?" We receive hundreds of calls and visitors and it is our firm policy to talk to everyone or return their telephone calls. We find it easy to keep these calls and visits within polite limits and it is only occasionally that anyone ever abuses this courtesy.

When we find it necessary to work uninterrupted our personnel advises the person who telephones, or visits our office why we are not available, secures his telephone number and assures him we will telephone him or arranges an appointment. We set aside definite time to contact these people. One never knows when a salesman calling to present his product or service may influence the sale of our products and services. We have known of many instances where good public relations resulted in profitable business. And another important office policy . . . does the person answering the telephone say, "just a moment please" and then go off into eternity while the caller waits . . . waits . . . waits until the silence becomes deafening.

If you believe this letter offers helpful suggestions you have my permission to publish it to further better public relations.—C. A. KEITH, Resident Vice-President, Fidelity and Deposit Co. of Maryland, Detroit, Michigan

LARRY LINNARD, Landscape architect and associate member, Detroit Chapter, AIA, sends a post card from Delhi, India: "Spent the day here after wonderful month in E. Africa, photographing Africa's beautiful animals. Leaving for Hong Kong then, I hope, Japan and Hawaii. So much beautiful architecture here, but surrounded by areas not so beautiful."

# Committees

THE AMERICAN INSTITUTE OF ARCHITECTS Board of Directors has announced its appointments of National Committees, which include a number of members in Michigan.

Eero Saarinen, FAIA, of Bloomfield Hills is a member of the Institute's Fine Arts Awards Committee, as well as its Committee on the National Capital.

Robert F. Hastings, FAIA, President of Smith, Hinchman & Grylls Associates, Inc., of Detroit, is a member of the Nominating Committee and of the Committee on the Profession.

Adolph H. Roessling is a member of the Committee on Hospitals and Health and James M. Bayne is a member of the Committee on Housing for the Aging. Both are of Smith, Hinchman & Grylls Associates, Inc. firm.

John C. Thornton, of Royal Oak, is Chairman of the Committee on Human Safety.

C. A. OBryon, of Grand Rapids, President of the Michigan Society of Architects, is a member of the Committee on Institute Structure, and Elmer J. Manson, of Lansing is a member of the Committee on Public Relations.

Others from the Detroit area and their committees are:

Louis G. Redstone, International Relations; Talmage C. Hughes, FAIA, Professional Insurance; William H. Kessler, Public Housing; and Charles A. Blessing, Director of Planning, City of Detroit, Urban Design.

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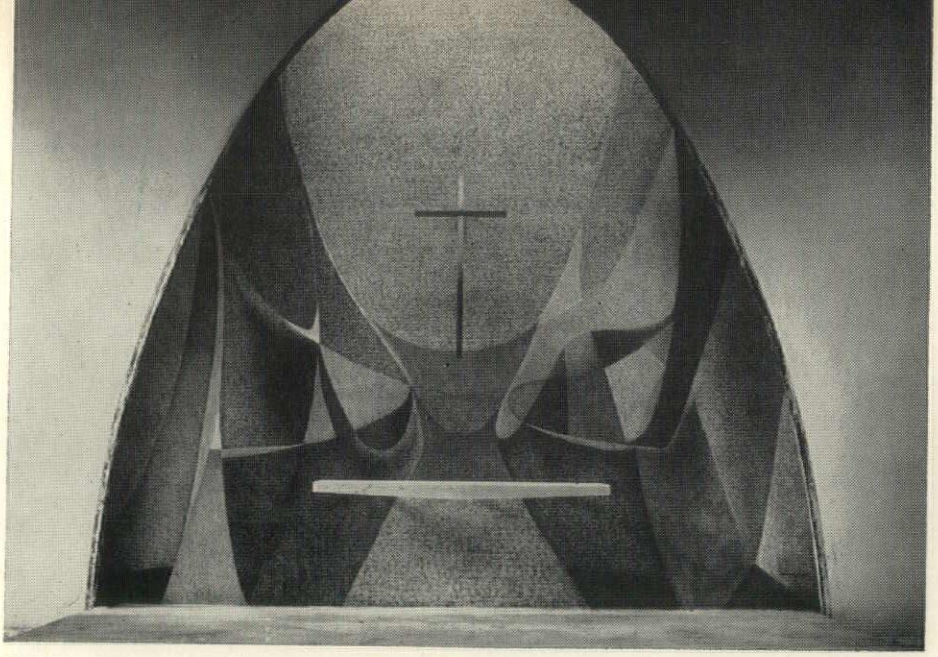
## Allied Arts Forum

*IN ORDER TO STIMULATE the use of Art in Architecture, the Allied Arts Committee is sponsoring a series of articles written by outstanding artists, experienced in working with architects. It is the opinion of the Committee members that the integration of the Arts into the building should start in the very early planning stages and that a percentage of building costs be allotted for art work, especially in public buildings. The use of art is taking on even a more important significance at the present time, when the individual buildings are being subordinated to overall comprehensive planning in urban renewal work, or new City planning projects.*

*The participation of the painter and the sculptor adds the human touch and expression to the geometric pattern characteristic of our machine age period.*

*The first article is written by Seymour Fogel, a resident-professor of art at Michigan State University. Over the past twenty five years he has had seventeen one man shows, and has completed fifteen major mural commissions throughout the United States.*

*The Art Committee is eager to have the reaction of the architects to these articles, and would welcome their written comments to the Allied Arts Committee.—LOUIS G. REDSTONE, Chairman Allied Arts Committee*



**Phillips Chapel, The Brooklyn Methodist Hospital. Mural in Ethyl Silicate (1959). Artist: Seymour Fogel; Architect: Rogers & Butler**

## Architecture's Rediscovery of Painting and Sculpture

AN INTERESTING PHENOMENON has been occuring recently. This is the awakening awareness on the part of architecture of the need for humanization of its form. The International Style seems to have hit the dead end of modular sterility, and has been supplanted by the drive for Personal Expression. In other words, the architect has become less the engineer and more the artist—the area in which he belonged anyway. That this development was ordained was inevitable in view of the situation we face today. The mathematical precision of modular form never had any real and lasting affinity for the human needs of man.

In addition, the cliches so readily borrowed from the purity of the International Style have become endlessly copied and mass produced. Architecture thus created a form born out of an honest impulse which carried with it the seed of its own destruction as a profession and as an art. If one has any doubt about this, the Michigan scene offers ample proof. Schools, hospitals, office buildings, factories in so many cases seem to come from the same set of plans. The individual and necessary character of each is lost in the deadly sameness of the square foot based, saleable, the easy to package. Worse, the architect becomes less and less necessary. Many of these buildings are being put up by constructors, real estate operators, and just about anyone who can copy a plan. The architect in so many instances has shrunk to the stature of merely a draftsman.

It is not this writer's intent to lambaste the International Style, as such. Its cathartic effects upon an over-ornate, aimless and drifting architecture was vital. Some of the results have been tremendous. The intent here is to indicate that all styles whether in painting, sculpture, or architecture are fugitive, unless deeply rooted in the human soul. In addition, these arts receive their necessary revitalization by the interaction of one upon the other. This currently increasing rejection of mechanical thinking—this need to reassert the qualities of the individual—is inherently right and democratic. Its impulses spring not from merely the rejection of inadequate form, but are far deeper and meaningful. These are the human being's need to search for human values in times of confusion, to supply beauty in the time of ugliness, and to achieve release in time of extreme tension.

Of course this preoccupation with personal expression carries with it the seeds of danger too. The release from the narrow confines of machined architecture to the rarefied air of art experience has been somewhat abrupt. Some fantastic results have been produced by this belated return of architecture to its rightful creativity. That these results were to be expected goes without saying. This new surge on the part of architecture has led, among other things, to the design of churches that resemble fauna; the creation of university buildings that resemble bordellos; the creation of contemporary music centers that resemble Italian Renaissance prisons; and, in general, the substitution of personal idiosyncracy for architecture.

Many of the above results are due to the architect's insistence on going it alone. He seems to have forgotten, or worse, never known, that painting and sculpture were indivisible with architecture since the very beginning of man's development. Also, he ignores the fact that this welding together of the arts didn't occur simply for the decorative results that could be obtained. Rather, they occurred because of the unique qualities that the three arts embodied by their very nature—architecture, the builder of the sublime edifice that sheltered man; painting and sculpture, his human and emotional release. These qualities are just as vitally needed today, probably more than ever.

The danger in this meglomaniacal elimination of the arts of painting and sculpture from architecture is apparent. One cannot eliminate a necessary structural component without due compensation for it. It is precisely in this compensation that much of the vulgarity occurs—a vulgarity manifested by the over-design of exterior form; the intrusion into enclosed space to the detriment of its simplicity; the overdevelopment and titillation of surfaces; the substitution of gimcrackery for art; and the selfconscious straining to be different.

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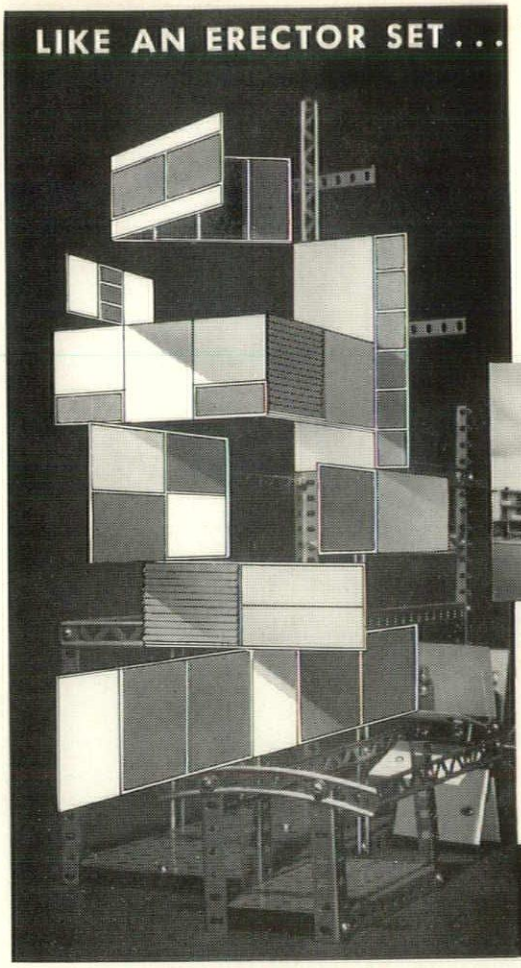

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**First Christian Church, Houston, Texas. Facade in colored glazed brick and stained glass. Artist: Seymour Fogel; Architect: Hamilton Brown, AIA. Won Silver Medal from Architect League of New York in 1958**

This approach by rejection fails signally, especially in those great impact areas of human experience — the psychological, therapeutic, and the spiritual. It offers no substitute, nor can it, for the unique and incalculable contributions that painting and sculpture make naturally in these areas.

On the more positive side, the increasing group of architects who are more and more concerning themselves with the values of the related arts to architecture, represent a different kind of danger—the danger inherent in the wrong choice and use of these forms. In so many cases the results arrived at are dubious, to put it mildly. The search on the part of these men for the leavening effects of art experience seems largely to preclude the use of painting and sculpture, as such in their thinking. Whether this stems from a mistaken creative urge on their part; or a feeling that painting and sculpture are old-fashioned (they would do well to remember that so is architecture, in this sense); or a feeling that a new material would automatically produce a new art, I do not pretend to know. What I do know is that some are often guilty of the same vulgarity as are those architects who reject all art forms. Of course this does not minimize some very excellent projects that have and are being developed. The intent here is to criticize those attempts that merely reduce the plastic arts of painting and sculpture to gimcrackery. The fine examples that occur almost always take advantage of the classic manifestations of these sister arts.

The incredible thing here is that painting and sculpture today are two of the most exciting and challenging areas in al our cultural life, and well worth exploration. If an art-orientated architect wants stimulation in his architecture, he has to investigate the work of our contemporary painters and sculptors. If he desires the experience of new forms, the impact of new color organizations and vibrant tensions, endless scale and volume discoveries, he will find them all here. He does not have to resort to mosaic frogs, plastic ducks, and neon and wire contraptions. In short, he doesn't necessarily have to produce meaningless decoration.

Obviously, the intelligent use of the best aspects of painting and sculpture require a great deal of sensitivity and discernment, and an ability to separate and recognize where painting and sculpture should be integrated with architecture, and where they should function by opposition. The three-dimensional art, that is, architecture, affecting as it does the entire environment that is its setting, is likewise affected itself by wise or unwise selection of related art forms. It owes it to itself to search carefully for those men and women who by sensitivity, experience, ability and knowledge are able to make a real contribution. Authority must be delegated to them, and the fact recognized that they are creators in their own right and not merely people who have certain services and gimmicks to sell. When the architect is able to do this, then he will be free to explore form and space in relation to man's needs, secure in the knowledge that he is historically correct and philosophically sound.

In conclusion, unless architecture really attempts to achieve this necessary amalgam of our plastic arts, it faces a future development of increasing eccentricity and rootlessness—an architecture without scale, in either the physical or human sense. Finally, and I'm not alone in this, I believe that the very development of future architectural form requires a continual exposure by example to the endless exploration of form and space that is contemporary painting and sculpture. This fact is attested to by many rich architectural resolutions that are increasingly being seen today. This concern for new values in our architecture, achieved by the intelligent use of the abilities of the painter and sculptor, is being manifested in every corner of this country. Not only is the physical beauty of our buildings profiting from it, but it is achieving, at long last, public participation in the experience. — SEYMOUR FOGEL, Michigan State University

ARIZONA ARCHITECT for February, 1961 was designated Document of the Month by the AIA Committee on Chapter Affairs, it is announced by George F. Pierce, AIA, Committee Chairman.

The citation reads:

"The Arizona Architect, 1423 W. 3rd Ave., Phoenix, is published monthly through the combined efforts of the Arizona Society of Architects, and the Central and Southern Arizona Chapters of The American Institute of Architects. The issue which the Chapter Affairs Committee has chosen to spotlight, entitled 'The Mess We Live In', presents a challenge to our cities to re-cultivate and re-design the urban areas in which we live and work. The city of Phoenix has met this challenge and is now embarking on the task of cleaning up the chaos and mismanagement of their city planning, in general, and the revision of their city sign ordinance, in particular. The problems and pressures which confront the men engaged in this project should be of interest to other chapters who take pride in their cities, but who realize that their cities are suffering from a similar blight.

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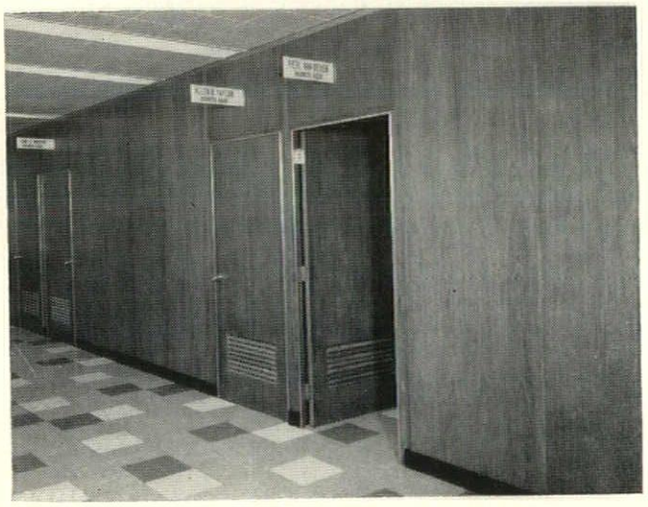

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ARCHITECTS

ROBERT SHOWFER, AIA
ASSOCIATE ARCHITECT
OAK PARK, MICHIGAN

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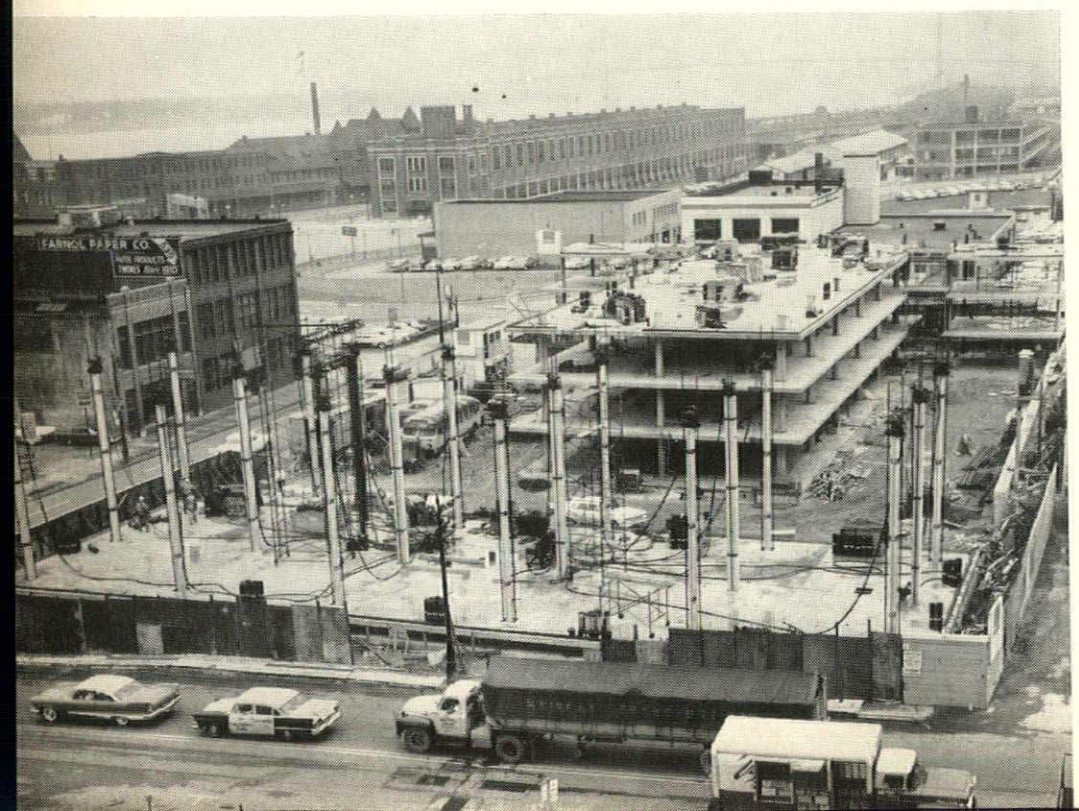
THE GOAL was a distinctively designed building consistent with the esthetic spirit of Detroit's new, water front Civic Center.

To provide a better basic motel room and variety of accommodations, permitting flexible servicing of the needs of convention visitors from nearby Cobo Hall, commercial travelers and vacationers.

Architects' solution took the form of 100 units in two elevator-serviced buildings, one of two stories raised on stilt columns over part of the parking area, and the other three stories. Carefully designed landscaping is worked into the total plan.

The exterior color design uses black and gold-yellow accents against a background of white, gray and charcoal.




Schneider & Associates Photo

The buildings are fireproof and were erected through use of the Youtz-Slick lift slab system.

This system hydraulically lifts giant concrete flat slabs into position from their casting location on the ground.

Massive concrete girders and the need for separate plaster on ceilings were eliminated, producing a lower building with a more graceful and expansive quality.

The floor and roof slabs were lifted on specially designed, elongated - hexagonal, precast columns.

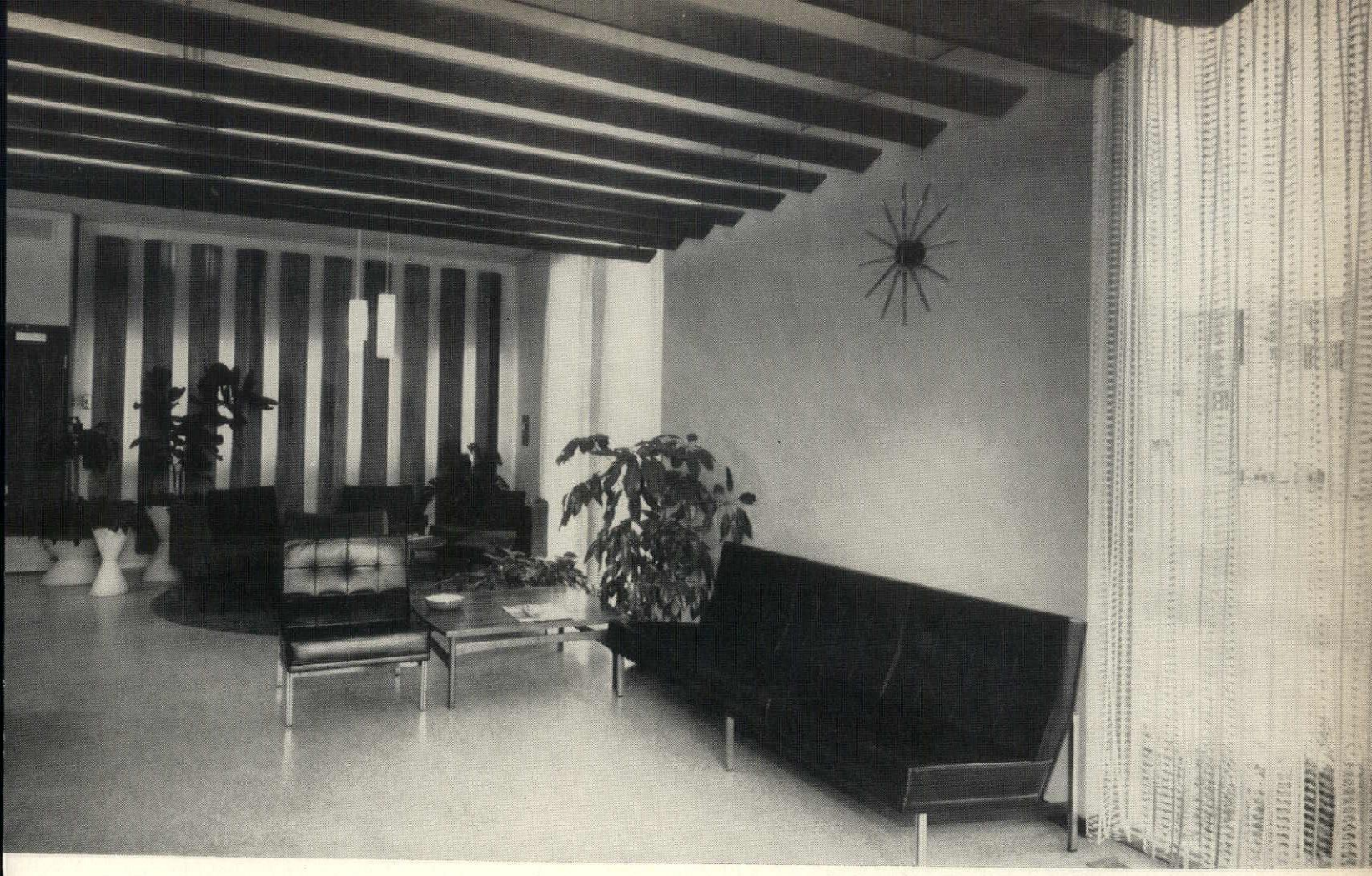
The room furnishings make use of an island chest, luggage receiver, screen and bed which combine to form a sofa-divider-partition, providing a parlor area and dressing room in each unit.

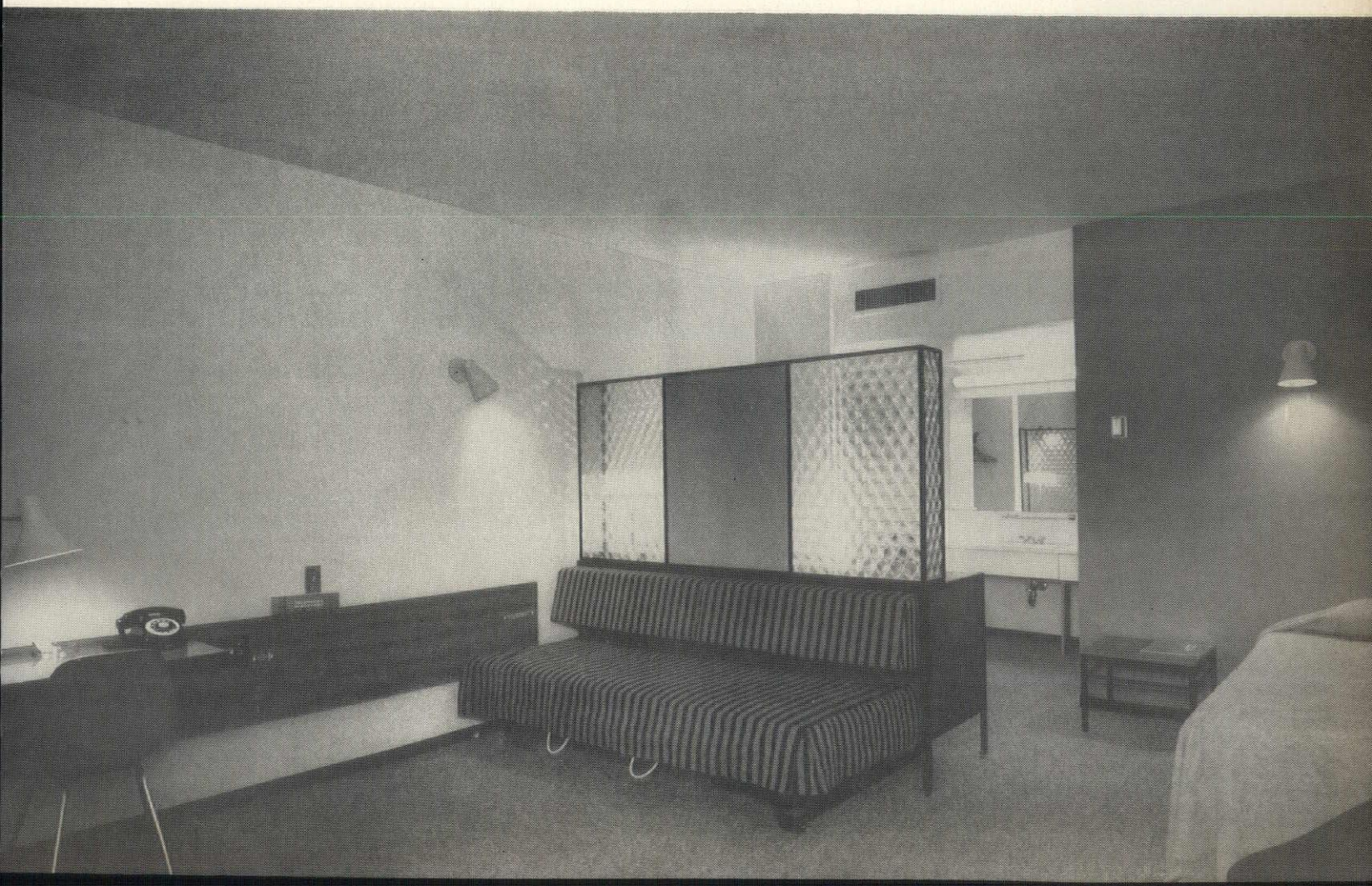
Suites of two and three rooms, in addition to conventional and luxury parlor units, are available.

All rooms have television, radio and electronic control panels, completely self-dialing telephone systems, writing accommodations, luggage receivers and highly flexible lighting facilities.

Heating and cooling are controlled from each unit. Winter comfort is provided by a combination of circulated warm air and individual electric heat units.

Facilities include a restaurant-cocktail lounge and meeting room.





# AIA WORKSHOP

**Committee on Education, Detroit Chapter, McGregor Memorial, WSU, May 6, 1961 John A. Allen, Chairman.**

**Outline of Subjects, Discussion and Questions. The Architect's Office Costs and Estimating Construction Costs.**

**By Charles H. MacMahon, Jr., AIA**

Certainly the preferred method of determining fees is by using the M. S. A. Recommended Minimum Fee Schedule. It is not possible always to follow this schedule but we use it as a guide in most of our work. Certain clients have their own schedule of fees and I refer here to the State of Michigan, Board of Education of the City of Detroit and others. The State of Michigan's schedule has certainly influenced the Board of Education of the City of Detroit and it is possible that this will have additional influence toward further deviation from the M. S. A. Schedule.

In addition to the method of determining fees as a percentage of the cost of construction, there are following other standard methods:

A. COST PLUS A FIXED PERCENTAGE.
B. LUMP-SUM FEES.

In regard to this method, may I emphasize the necessity for understanding the complete scope of services required. It is necessary to determine in advance how the fees will be increased or decreased for changes that the owner will make in the scope of the work.

C. MULTIPLE OF PAYROLL COST

It is fairly common to perform services on the basis of 2½ times payroll and we use this for small projects.

BILLING PROCEDURES

The standard A. I. A. contract form provides for progress billings at completion of preliminaries, during the working drawings stage (on a large project several billings may be required) and during the construction stage which is often at monthly intervals. Careful planning is necessary to avoid tying up too much working capital. It is fairly common to arrange accounts receivable financed with the bank to ease this situation.

We usually do not bill a client until preliminaries have completely satisfied the owner's requirement for this phase of the work. During the working drawings we would normally invoice for a large project at 25%, 50% and 90% completion. We would not bill for 100% completion on the working drawings until the bids were received if our fee was on a percentage basis.

In regard to alternates, we put them in two catagories:

A. Those that the owner request.

B. Those that we do as a contingency factor if we suspect the project may be over or under budget.

Photo Illustrators, Inc.

**WORKSHOP PARTICIPANTS—Left to right, Charles H. MacMahon, Jr., AIA, of architectural firm of Tarapata & MacMahon and Vice President of the Michigan Society of Architects; Samuel A. Clark, Vice President of National Bank of Detroit; Robert J. Spiegel, Vice President of general contracting firm of Palmer-Smith Co.**

If the owner requests an alternate, he should expect to pay for the amount of service rendered for this work on the architect's part whether the alternate is accepted or not. Alternates made at the suggestion of the architect may or may not be compensated depending on circumstances.

COLLECTIONS

Generally speaking, we have had few problems with this matter because our practice has been largely in the field of public work and the funds are available for the architect's services before we are retained. A good deal of tact and patience is sometimes necessary and we do make a discrete follow-up if our invoices are not paid within 30 days.

CONTRACT BETWEEN ARCHITECT AND OWNER

We strongly recommend use of the standard A. I. A. documents wherever possible. These forms have been refined over the years and have stood the test of time. I also feel that it creates a more favorable image to use the A. I. A. standard documents. Some clients such as the Federal Government, State of Michigan, City of Detroit and others have their own contract forms and in these instances we have no choice except to use these documents.

ESTIMATING CONSTRUCTION COSTS

Our practice has been primarily confined to schools and other public buildings and we have built up a substantial experience in this field to the degree that we can estimate building costs quite accurately. When we do have a type of building with which we have had limited or no previous experience, we consult with other architects and contractors in determining as accurate a budget as possible. There is no substitute for experience in determining accurate estimates and we rely on our own experience or the experience of others rather than employ a cost estimating system such as the F. W. Dodge, Boeckh or other methods.

We maintain extensive and detailed records on all projects within breakdowns for all trade categories and this is most helpful in projecting costs for new work. In estimating the cost for a new project, we try to find a project that we have done in the past that is similar and use this as a base, making adjustments up or down as required.

I recently tabulated eight projects of which the original units were constructed in 1955-57 and additions were constructed during the past year. The average cost of the additions was over 12 per cent less than the original project and we think this indicates construction costs for the field in which we practice are at the level of 1952-54. Building costs reached a peak in 1956 and have been going down steadily since that time.

ADMINISTERING CONSTRUCTION CONTRACTS

The architect's status is certainly enhanced by having a good general contractor on the project and this also greatly eases our problem of administration and supervision. We prefer to have one general contractor with complete authority and responsibility for the entire project. Since World War II, there has been a growing trend, particularly in public work, towards separate contracts for the architectural, mechanical, electrical, special equipment and possibly other trade categories. This certainly complicates and multiplies the architect's administrative and supervisory problems. In an effort to supply the necessary construction management and combine authority with responsibiilty, we recommend Management Agreements which require that the bidder on the architectural trades becomes the general contractor and the other prime contractors perform under his management. This enables us to take maximum advantage of the competitive market conditions in all trade categories and at the same time have an organization on the job that is functioning somewhat as a unit. Management Agreements may be optional in which case the management fee is submitted on the proposal form or they may be mandatory in which case the fee is included in the base bid.

General contractors do not like to have unknown contractors assigned to them which complicates bonding for performance and payments to subcontractors. We have used the assignment method but we do not recommend it for this reason.

SELECTION OF CONTRACTORS

For quite some time we have required the prequalification of all bidders and asked for the following information before we allow them to take plans out of our office:

A. Financial Statement
B. List of completed projects
C. Architect and Owner references
D. Surety Agency

Occasionally, bidders on public work may resent this scrutiny but when we tell them our reasons, they have been quite willing to submit to this examination. If a contractor does not measure up to the standards we have determined for bidding a particular project, we frankly tell him that he is welcome to bid the project but if he is the low bidder we will not recommend him for award of contract. Our experience indicates that bidders appreciate what we are trying to accomplish as they are reasonably assured that all bidders are qualified for the project.

ARCHITECTS'S COST—
IDEAL FEE DISTRIBUTION

Following is a summary of what we consider to be the ideal distribution of fees for both direct and indirect costs in our office:

A. Direct Cost:

1. Drawings

| | |
|---|---|
| (a) Preliminary | 5% |
| (b) Architectural working drawings | 18% |
| (c) Structural working drawings | 3% |
| (d) Mechanical working drawings | 3.5% |
| (e) Electrical working drawings | 1.5% |
| | 31% |

2. Inside Supervision—

| | |
|---|---|
| (a) Architectural Supervision | 3% |
| (b) Structural | 1% |
| (c) Mechanical | 0.7% |
| (d) Electrical | 0.3% |
| | 5% |

| | |
|---|---|
| 3. Outside Supervision | 7% |
| Total Direct Cost | 43% |

B. Indirect Cost

| | |
|---|---|
| 1. Administration | 5% |
| 2. Office salaries | 5% |
| 3. Promotion | 2% |
| 4. Vacation and non-charge time | 2% |
| 5. Overhead | 23% |
| 6. Profit and Reserve | 20% |
| Total Indirect | 57% |

RECORDS

There is no merit in keeping records only for the sake of records but it is imperative to know whether you are making a profit or not, and if not where the problems lie. Because direct payroll is the largest single factor, the key to profit or loss lies principally in the drafting room.

The decrease in building costs in the past four years has reduced our fees and made profits more difficult to obtain. Our costs of doing business have continued to rise and yet our fee receipts have continued to diminish for the same amount of services. Actually, the very competitive market conditions have caused more extensive documentation and more careful supervision which makes our costs higher.

We determine production budgets for all projects and enter dollars and hours spent for all budget categories each week. We also keep track of all other expenses chargeable to the project such as duplication, travel, etc. We compare all major projects by budget categories and have developed excellent records which permit accurate forecasts for our production costs.

Each month we make a profit and loss and trial balance on a cash basis with a detailed breakdown for accounts payable and accounts receivable. Our books are audited quarterly on an accrual basis.

## MORTGAGE FINANCING FOR INDUSTRIAL AND COMMERCIAL PROPERTIES

*By Samuel A. Clark, Vice President, National Bank of Detroit*

Mr. Clark covered in his talk the various institutions that make loans, where to seek mortgages, terms of construction loans, conditions of such loans and procedures to be followed in connection with them.

Mr. Allen and Members of American Institute of Architects, Detroit Chapter:

It is a great pleasure to have the privilege of talking to you. I have been asked to comment on the subject of MORTGAGE FINANCING.

The financing of stores in which we trade, the factories which produce goods we use and the homes built for our use, are the responsibility of our financial system. The details of this type of financing, to make it valid and legal, requires the good judgment of experienced personnel of such institutions engaged in this type of lending.

There is no uniformity in the laws that govern mortgage finance for different types of lending institutions and it would require considerable time to discuss, in detail, the subject chosen for me. Owing to the time allotted, I am confining my talk to the financing of INDUSTRIAL and COMERCIAL PROPERTIES. If you have any questions relative to any phase of Residential Mortgage financing, I shall be pleased to try to answer them at the conclusion of my talk.

I would like to approach this subject as thinking of the architect who has a client with ideas for the development of a project which may be for investment or for his own use in the operation of this business. The client (and let us refer to him as the Investor) has very little knowledge of how to proceed and seeks the architect's assistance and counsel. The architect prepares plans and specifications and other details to the point where the investor has to be concerned with financing the project. Not having sufficient cash or cash assets to pay for the entire cost of the project, he decides to obtain a mortgage. It being determined the investor needs financing, WHAT IS HIS NEXT STEP?

There are several institutions who might consider the request for the mortgage, such as Banks, Insurance Companies, Mortgage Companies, Trust Companies acting as trustee for pension funds, Federal Savings & Loan Associations, Savings Banks, Union Pension Funds, State Pension Funds, Fraternal Organizations and various Societies. Some of these institutions may have restrictions or policies as to making mortgages on certain types of collateral.

Now that the architect has prepared his plans with specifications and his estimate of the costs for the project including the cost for land improvements, etc. and the investor has obtained two or three firm bids from contractors and one has been accepted, the first thought that enters his mind is, WHERE SHOULD I GO FOR MORTGAGE FINANCING?

He thinks only of his banker or some mortgage broker friend who has been talking and working with him on the project and who wishes to obtain a mortgage for him. The size of the project, security offered and term of repayment required usually is a determining factor in choosing the financing institution to be approached for the mortgage. It being learned that an Insurance Company would be inter-

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ested in the loan, the following procedure is followed:

An application is obtained by the investor from the Insurance Company and completely filled in showing the amount of loan required, term of proposed repayment and other details requested by the Insurance Company which are usually as follows:

(1) Plot plan of land.
(2) Plans and specifications and the architect's statement of estimated costs.
(3) The builder's contract with a firm price.
(4) Original or copies of signed leases.
(5) Financial statements.
(6) Any other related information which would be of value in processing the application.

I believe it is the practice of the local office of the insurance company or its representative to submit its analysis with recommendations. The length of time taken to process the application depend usually on the size of the project, the number of leases involved, and the completeness of the financial and other related information furnished.

Although I have not indicated the type of the above project, I would like to use a shopping center as an illustration in connection with a long term commitment. This type of commitment for the permanent loan usually contains a number of conditions, most of which can be satisfied prior to the initial closing of a construction loan, which I shall discuss later. One of these conditions pertains to leases which must be in full force and effect at the time the permanent mortgage is closed, together with a listing of the tenants who must have signed such leases. You will find investors are most cooperative in furnishing evidence of these provisions having been satisfied in advance. Prior to starting construction, it is not unreasonable to require an investor to execute leases with tenants stipulated in the permanent loan commitment and to have such leases approved by the permanent lender; also to have the permanent lender approve:

(1) The condition of the title to the land prior to the time of closing a construction loan.
(2) Any legal opinions which may be required as to the proper execution of the documents.
(3) Final plans and specifications.

It has been found most desirable to have an independent architect or engineer, previously approved by the permanent lender, inspect the construction and certify as to progress to the financing institution at the time o feach request for an advance under a construction loan.

In the absence of personal guarantees of completion from strong financially responsible individuals, it is possible and desirable to obtain completion and lien waiver dual obligee bonds from a reputable corporate surety company which will assure completion of the project including payment of bills for material and labor.

The investor, having reecived his commitment for the permanent mortgage from the insurance company, learns the money is not available until the project is completed and occupied by tenants as provided for under conditions of the commitment.

In the meantime, while the center is being constructed and the investor not having sufficient cash or cash assets to pay for the total cost of the project, he will need financing in the form of a construction loan.

In every large-scale building development, construction lending and interim financing are necessary in combination with permanent financing to make up the links in the chain of complete financing. Interim financing has become a increasingly important activity for commercial banks and the variety of experience gained has been such as to make this a highly skilled and well developed form of financing.

Now that the investor has his commitment from the Insurance Company for the permanent mortgage, who do not make advance payments during construction, he has to arrange for a construction loan.

He decides to contact his bank and, after discussion, they advise they will consider a construction loan for him. However, to process his application, the following information is required:

(1) A similar application to that furnished the insurance company showing the same detailed information.
(2) Plans and specifications.
(3) Plot plan of land.
(4) Original signed leases or photostat copies of them.
(5) Copy of original application for the mortgage submitted to the insurance company.
(6) Original commitment for permanent mortgage from the insurance company.
(7) Investor's financial statements and any other pertinent information.

Upon receipt of this information, the bank will review it and, if satisfied that the investor has sufficient equity funds to complete the project, the bank will issue a commitment for 90% to 100% of the amount of the insurance company commitment, for a period not beyond the expiration date of the insurance company commitment and, in no event, beyond eighteen months. The bank's commitment for a construction loan states the amount of the loan, type of buildings, location of property, and normally provides for terms and conditions as follows, unless there is something unusual about the project and other requirements are added:

TERMS:

Loan be evidenced by a promissory note, dated the date when made, payable on or before the expiration date of the commitment, with interest payable monthly on unpaid principal balance computed from the date of each advance thereunder at the rate of 6% per annum before maturity, and shall be secured by

(1) A first real estate mortgage on the property on which said improvement is to be constructed.
(2) The assignment of acceptable permanent financing commitment of the insurance company in the amount of not less than (the amount approved by the insurance company).
(3) An assignment of rentals under leases with the various tenants.

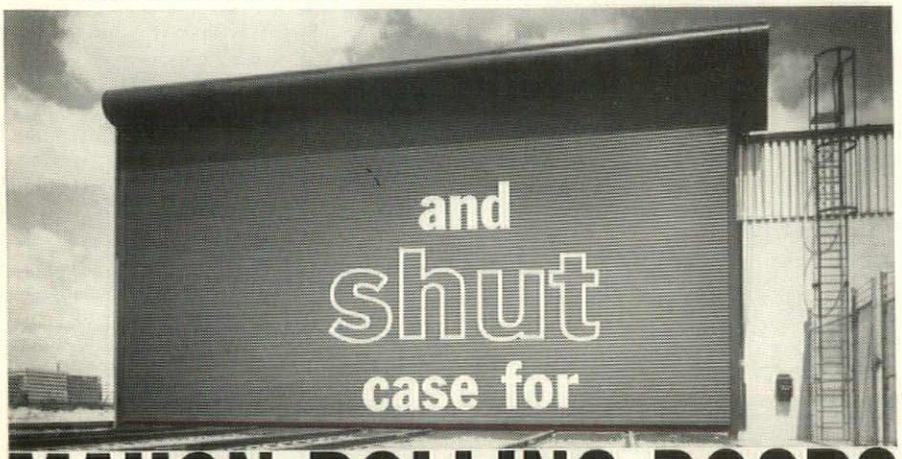
CONDITIONS:

(1) Acceptance of the bank commitment, if satisfactory to the investor, and his payment of the commitment fee. (This amount is previously agreed upon during the discussion for the loan).
(2) The proceeds of the loan will be disbursed as construction progresses upon receipt of the architect's certificate signed by the architect, general contractor and the investor, showing the amount of work completed, the balance of funds necessary to complete the construction in accordance with plans and specifications, supported with sworn statement and waivers of lien. In addition, disbursement must be approved by the title company and it's mortgage policy expanded to cover the amount of the disbursements. All payments to contractors are subject to a hold back for (the % provided for in the general contract—usually 5% to 10%). The undisbursed proceeds of the loan must be sufficient at all times to complete the improvements free of liens.
(3) All documents in connection with the loan are subject to the approval of the bank's legal counsel as to form and to legal sufficiency.
(4) Prior to or simultaneously with the disbursement of funds under the first advance, the investor shall furnish to the bank:
    (a) Title commitment for the mortgage title policy, without exceptions, issued by a title company, satisfactory to the bank and the permanent lender.
    (b) Adequate hazardous insurance with a mortgage clause in the bank's favor, plus adequate public liability insurance.
    (c) Plot plan survey showing the location of the improvements and a complete set of plans and specifications with evidence that the same have been accepted and approved by the permanent lender.
    (d) Completion and lien waiver dual obligee bonds.
    (e) Evidence that the permanent lender has approved and accepted the form of leases with the various tenants covering said property.
    (f) Assignment of the insurance company commitment and consent thereto by the said company.

Now that the investor has his commitments for the permanent mortgage and construction loan, his program for financing is complete, I should like to discuss briefly the procedure followed in connection with the construction loan.

Let us assume the investor owns the land free and clear. The bank, when it considered the application for the construction loan, determined from the financial information submitted, that the investor had sufficient cash or cash assets available to pay the difference between the amount of the commitment of the construction loan and the total cost of the buildings, land improvements and any other expenses in connection with the project. Tihs is quite essential as one of the conditions of the commitment is that the

King-size (43-ft. wide, 22-ft., 7-in. high) Mahon Rolling Door for a Detroit warehouse of Grand Trunk & Western Railroad. Contractor: F. H. Martin Construction Company.

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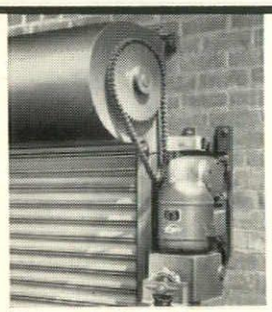

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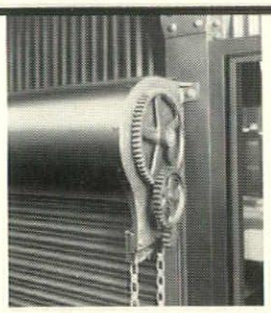

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bank's funds are the last to be paid out and there must be sufficient money available at all times to complete payment of the total cost of the project.

Inasmuch as the repayment of the bank loan will come from the proceeds of the insurance company mortgage and, before the bank can approve such a loan it must have a good take-out, it is necessary if possible that all the terms and conditions outlined in the insurance company's commitment are complied with. The bank then proceeds to prepare the mortgage and other related papers to comply with it's commitment as well as to meet the requirements as outlined in the insurance company commitment. After these papers have been prepared, a closing of the loan is arranged and the investor, if satisfied, is asked to sign them.

The bank is then ready to disburse funds and the investor is advised that these funds can be disbursed upon his request for the amount of the advance available after the contractor furnishes the following:

(1) Progress report showing the project is completed beyond a stage where the amount of the funds available from the bank commitment will more than complete payment of the cost of the project.

(2) Signed architect's certificate of approval.

(3) Investor's authorization to disburse funds.

(4) Sworn statement by contractor showing % completed, the amount of bills paid, and the amount required to pay all unpaid accounts as of the date of the sworn statement.

The amount of unpaid accounts should not be in excess of the bank commitment or balance of funds available under the commitment; otherwise, the amount of advance requested would have to be adjusted accordingly. Further payments by the bank to the contractor are disbursed as provided for in the builder's contract on the same basis as just stated until the entire proceeds of the loan are disbursed. It is always the policy of the bank to make it's own inspection to determine the work has been done as shown on the contractor's sworn statement before any monies are disbursed.

I should like to comment briefly about the financing of other types of property. The possibility of construction loans on speculative office buildings and apartments are carefully considered, since risks to be taken here might prove to be greater than on other types of commercial properties. This does not means to imply that these loans are unnecessarily risky or undesirable, but rather that greater caution should be experienced. Frequently, requests are made to make construction loans on this type of property without a permanent loan commitment. These requests are sometimes met by experienced, knowledgeable lenders, provided the borrower is exceptionally strong financially and the loan requested is an extremely conservative one based on the market or appraised value. In most instances, however, these loans should not be considered unless a firm, unconditional, permanent commitment has been obtained in writing from a reputable long-term lending institution.

In the field of construction lending in connection with F.H.A. insured multi-family housing projects, some banks throughout the country have in recent years participated with each other in placing loans of substantial amounts on this type of government insured housing.

In closing I might add, we frequently make construction loans either directly or jointly with other banks on most any type of industrial or commercial properties. These loans are only considered where there is a firm take-out from a reputable and substantial permanent financing institution.

Then there followed discussion and questions:

**If you were planning to build multiple housing, what could you afford to pay for the property?**

Depending on the location, but generally speaking, I would say 25-30%.

**Supposing a small office building was to be erected on a piece of very valuable property, what would be the attitude of your appraiser and lending department?**

All institutions have their own policy with regard to lending, and that covers the amount of loans or mortgages. Banks are regulated differently from other lending companies. We have a division in the bank (Mortgage Department) to carry on the function of the bank for customers who need this type of service. We can't compete with some of these other companies. You will find that large loans are principally based on the income type of appraisal.

**I was wondering whether the bank would recognize the value of that land beyond a certain limit?**

You are right. We would not recognize that land in relation to its real value. You might take that same loan and an insurance company might use it. They would approach it from the stand-point of income.

**In order to get a construction loan, is the clear title of the land a requisite?**

Definitely! We have to have a first line on the property.

**Suppose an investor wishes to build an office building. He may talk to an architect and get an outline. Proceeding with this depends on whether or not he would get financing. How does he handle this?**

He would have to determine where the re-payment of the loan would come from. Usually, in the case of an office building, preliminary leases must be drawn and submitted.

**If an individual person wishes to build an office and cannot proceed unless he gets a financial loan, what would you do?**

We would work out something, based on the outline and sketches, submitted. We might give him an increase of mortgage.

**I should be very much interested in hearing you comment about the value of an architect's service in regard to the value of a building and public relations?**

A well designed building in an area it's fitted for will enhance the valuation of it. Our building is constructed to meet our needs.

**Re commercial building: How soon can the building be expected to be paid for from the income?**

Possibly ten years.

**How soon can mortgage money be made available on say a $100,000 office building?**

If you have the plans and specifications, we can give you an answer within a week. After that, it would be dependent on how fast you progressed with the construction of the building.

**Has your company made loans to architectural firms based on contracts they have obtained?**

We would require a financial statement. If your resources were such that you could borrow, we would loan.

**What is your policy for churches?**

We do a lot of financing in the church field. We follow a pattern in trying to determine the amount of loan by the number of paying members.

**What do you think of the forty year mortgage?**

It is suitable for some people. However, I do not think it good.

**How do the insurance companies feel about it?**

They have long term contracts.

**Has there been a high percentage of foreclosures in the past few years?**

Not in our bank, surprisingly.

## THE CONTRACTOR'S COSTS

*By Robert J. Spiegel, Vice President, Palmer-Smith Company, Builders*

Mr. Spiegel spoke on the costs of labor and materials, sub-contractors, job overhead, and other expenses.

There followed discussion and questions:

CONCLUSIONS: We need strong boss-employee relationship with sub-contractors. We do not like pre-selected contractors. Prompt procedures with the architect are essential, especially in regard to shop drawings and other paper work. Color schedule should be incorporated into documents. Competent field supervision necessary.

Architects should pay more attention to doing the work in stages. Enables contractors to use items, easy to get, in the beginning of the job.

Architects should simplify the details.

**Why do contractors charge what they do for extras?**

Extras are very expensive to process, and dangerous, when one man might not get the change.

**Could you give us an insight re increasing pressure for alternates?**

Many firms try to keep them at a minimum, because they introduce much difficulty into the job. They complicate the bidding tremendously. However, there is a place and need for them.

**Re bulletins — pre-bidding:**

Subcontractors wait for the bulletins and bid last minute. I do not think this is the contractor's fault. Many times the subcontractor won't turn in his bid until the last minute so the bid on' be stopped.

**After bids are submitted, does the general contractor have schedule?**

He would like to have seven days to compile list.

**Why do general contractors object to naming contractor's price?**

The practical physical impossibility of doing it. We categorically object to being committed the night of the bid.

**What accounts for the reduction in the last year?**

Detroit is pretty well known as a depressed area. If we can't get a job for the amount bid last week, I don't see how we can raise it. Most of us have reduced our crews.

**Re clean-up:**

We don't initiate this plan until the building is enclosed. The sub-contractors contribute to this. We usually take care of the burning of the general debris.

**The question is, if we had something like that in the specifications, would it affect the bid?**

It certainly would.

If you don't have clean-up in your specifications, you should have each trade clean up their own debris.

**Re shop drawings: the architect thinks he is the only one concerned with them. We protect ourselves by keeping a log of when a drawing comes in and goes out, and how many times. We can't do a job without shop drawings. That is why we want them so badly.**

**Re the guarantee of a contract:** The whole matter of guarantee is only as good as the company you are dealing with. For example, say a building is guaranteed for one year from delivery. The building goes on for two years, and still you have to guarantee this same thing to the customer.

**Does it cost you a lot of money, guarantees running out?**

No, not in our experience. We would fix something after a year and a half, even if it had only a year's guarantee.

**When talking about the alternates, you said there were some that had to be?**

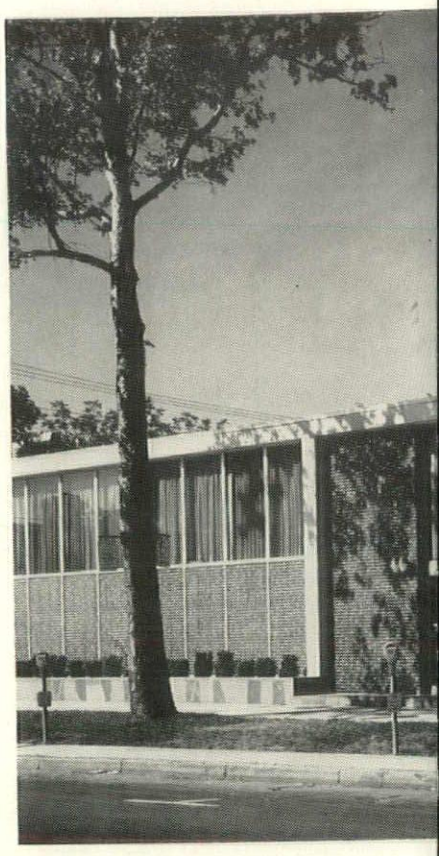
Architects don't like alternates; they cost us more money than the general contractor. We are forced to take alternates. There is also the matter of keeping the job within the cost.

**Someone mentioned a management fee for the general contractor. Don't you like this?**

No. I believe that we are better off with the general contractor doing the whole thing. Particularly, in the public field, school work for example. We are asked to take over the management; we would do that anyway.

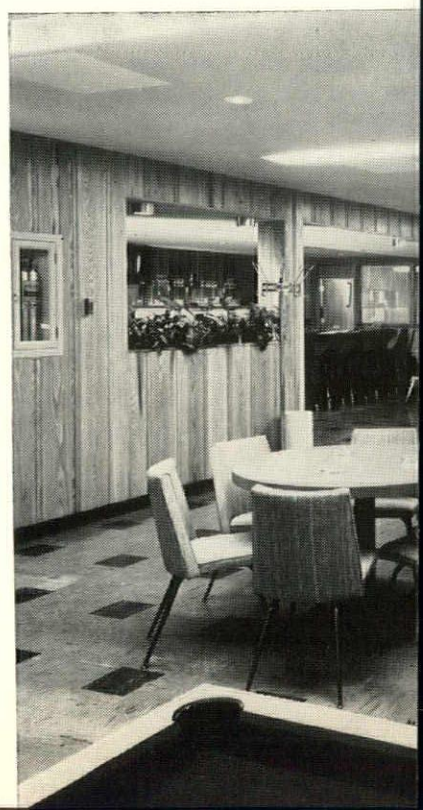
**Re Registry:**

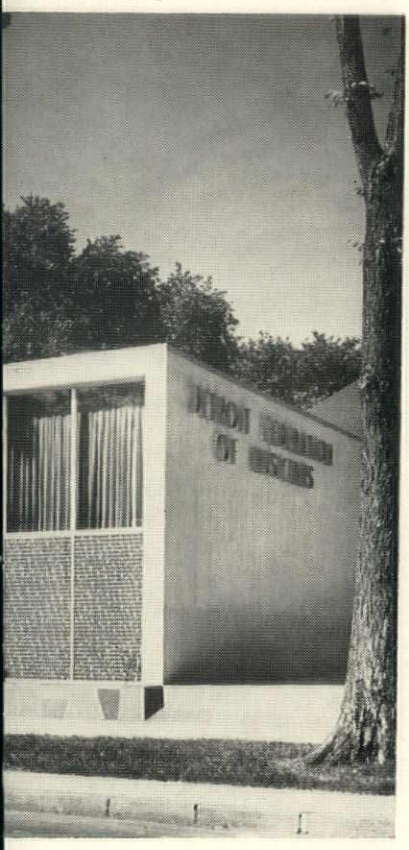
The Registry method has been used to prevent last minute selection of contractors. The subcontractors are required to file bids a minimum of 24 hours before submittal time. General contractor lists subcontractors he proposes to use on each of the trades. Because the Registry is closed at this time shopping is eliminated.

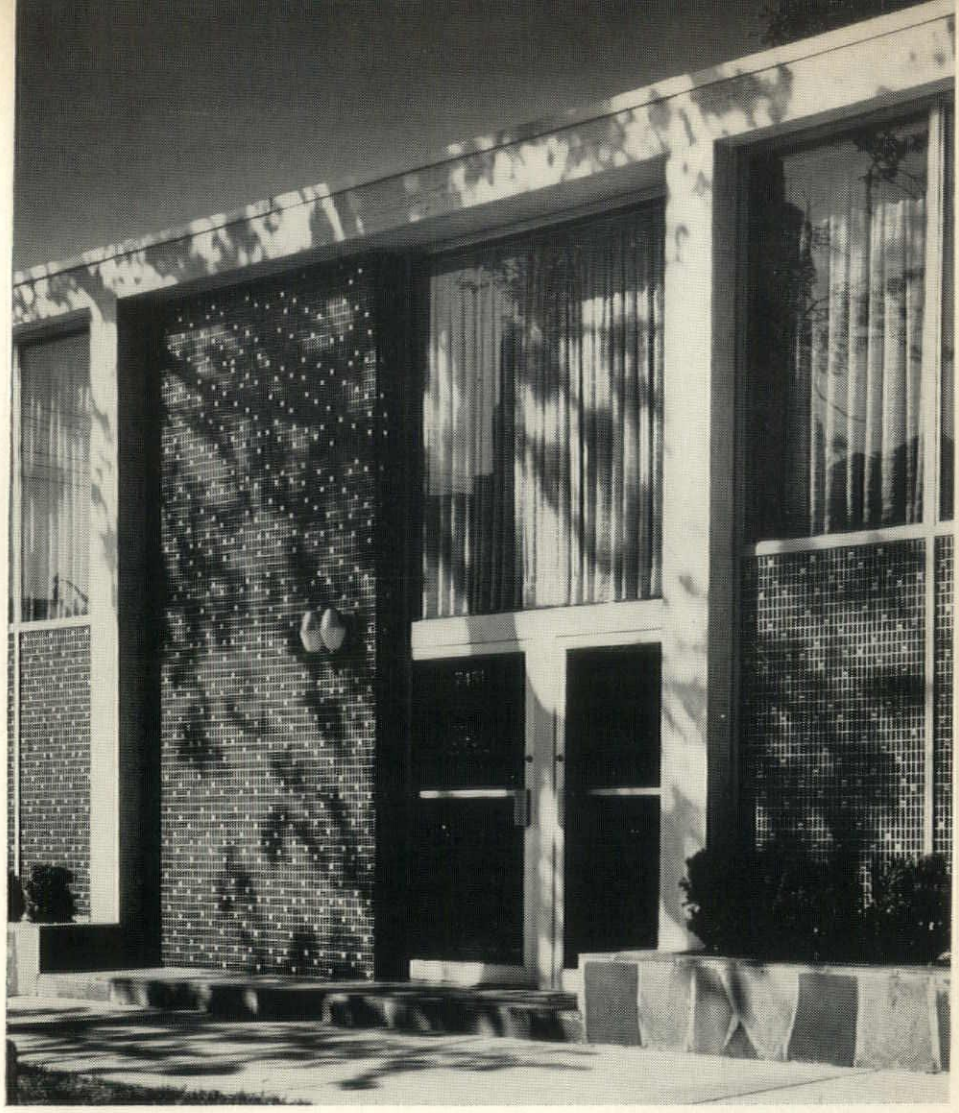


MAURICE C. HARTWICK PHOTOS

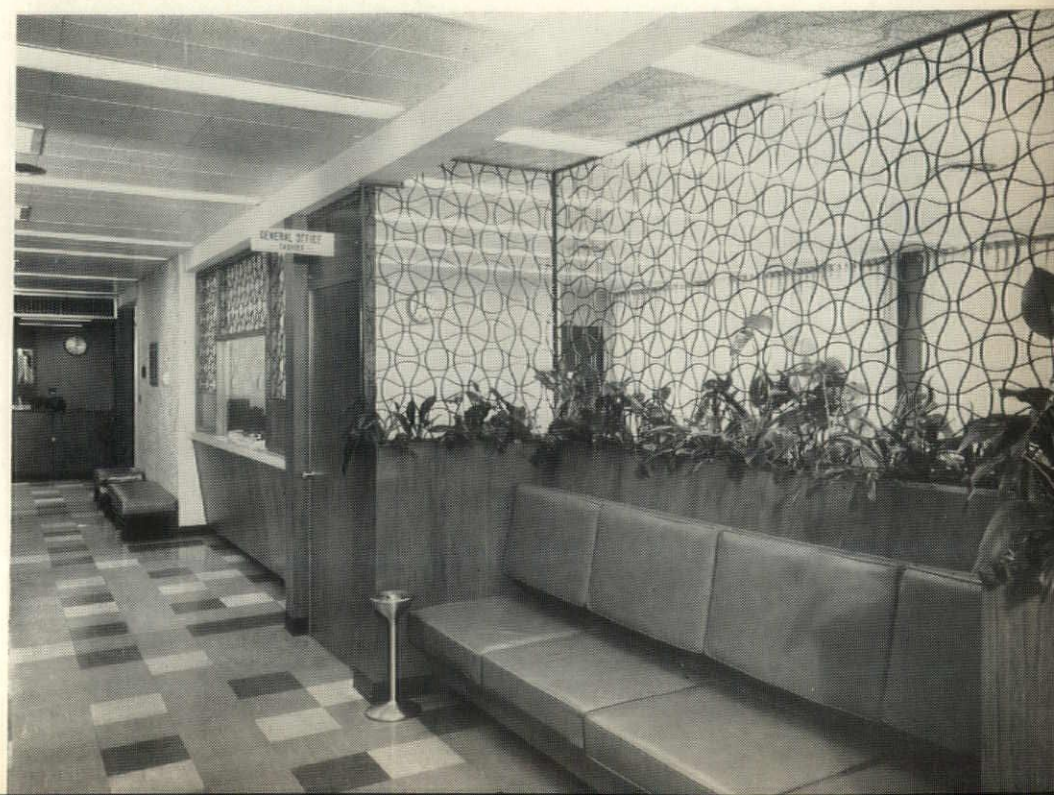
# DETROIT FEDERATION OF MUSICIANS BUILDING, DETROIT, MICH.







**Charles D. Hannan, AIA, Architect, Farmington, Michigan**



# CONFERENCE PROGRAM

**MICHIGAN SOCIETY OF ARCHITECTS 18th ANNUAL MIDSUMMER CONFERENCE**

**GRAND HOTEL, MACKINAC ISLAND, AUGUST 3, 4 AND 5, 1961**

## Program

**THURSDAY, AUGUST 3, 1961**

9:00 A.M. to 6:00 P.M. — Arrivals, Registration, Main Lobby
Men $10.00, Ladies Free

12:15 P.M.—Luncheon, Main Dining Room
(All Meals American Plan)

2:00 P.M.—Relaxation — Sports

6:30 P.M.—Reception, West End Hotel Porch or Casino
Sponsor: Mod-U-Wall (and their agents)

8:00 P.M.—Dinner, Main Dining Room

10:00 P.M.—Dancing, Terrace Room

12:00 A.M.—Gaiety, Snack Bar

**FRIDAY, AUGUST 4, 1961**

8:00 A.M.—Breakfast, Main Dining Room

8:00 A.M.—MSA Board, Breakfast Meeting

10:00 A.M.—MSA Business Meeting, Charles A. OBryon, President, presiding
Speaker:
William H. Scheick, AIA, Executive Director, American Institute of Architects

10:00 A.M.—Ladies Get-Acquainted Coffee Hour

12:15 P.M.—Luncheon, Casino
Program: Lake Michigan Region Planning Committee
Introduction:
Bernard J. DeVries, AIA, Conference Chairman
Speaker:
Paul Frank Jernegan, AIA, Chairman Lake Michigan Region Planning Committee

2:30 P.M.—Golf Tournament—Men and Women
Register at Registration Desk, Frank North, Charles Mock, Co-Chairman

2:30 P.M.—Architects Bull Session for Non-Golfers, Presidents Suite

7:00 P.M.—Presidents Reception, Club Room
Sponsor: Portland Cement Association
Award: "Man of the Year" Trophy

8:00 P.M.—Dinner, Casino
Program, New Ideas-New Materials
Toastmaster:
Adrian N. Langius, FAIA, Past President Michigan Society of Architects
Speaker: Elmer Lundberg, AIA, Pittsburgh Plate Glass Co., National President, Producers' Council, Inc.

10:00 P.M.—Dancing, Terrace Room

12:00 A.M.—Gaiety, Snack Bar

**SATURDAY, AUGUST 5, 1961**

8:00 A.M.—Breakfast, Main Dining Room

10:00 A.M.—Golf Tournament
Register at Registration Desk

12:15 P.M.—Buffet Luncheon, Casino
Program: Biddle House
Toastmistress:
Mrs. Philip N. Youtz, President, Womens Architectural League of Detroit
Speaker:
W. Stewart Woodfill, Chairman, Mackinac Island State Park Commission
Honored Guests:
Mrs. G. Mennen Williams, Mrs. John B. Swainson

2:30 P.M.—Tour of Biddle House

7:00 P.M.—Reception, Club Room, Sponsor: Valley Metal Products Company

8:00 P.M.—18th Annual Midsummer Conference Banquet, Casino Room, President Charles A. OBryon, presiding
Toastmaster:
Clair W. Ditchy, Past President, A. I. A.
Program:
"Tomorrow's Too Late"
Speaker:
Harry A. Stuhldreher, Assistant to Vice President, United States Steel Corp. All American Quarterback, Four Horsemen, Writer.

10:00 P.M.—Dancing, Terrace Room

12:01 A.M.—Gaiety, Snack Bar

HEAR YE!

This year's MSA Midsummer Conference will surely set a record, with a galaxy of stars never before attempted at our conferences. On this page are pictures of a few. Mr. Stuhldreher, now assistant to vice president, U. S. Steel Corp., is a former great of Notre Dame football, All American Quarterback, member of the Four Horsemen, author, lecturer, etc. He will speak at the Saturday evening Banquet, Toastmaster for which will be the well known and greatly admired (and loved by the ladies) Clair William Ditchy, FAIA, past President of The American Institute of Architects.

Mr. Lundberg, national president of the Producers' Council, Inc., will speak at the Friday dinner, at which Adrian N. Langius, FAIA will be toastmaster.

Mr. W. Stewart Woodfill, our host and good friend of the architects, will speak at the Saturday luncheon, which program will be devoted to the Biddle House. Mr. Marvin J. Brokaw is Executive Director of the Biddle House Restoration Committee.

**HARRY A. STUHLDREHER**

**ELMER A. LUNDBERG**

**W. STEWART WOODFILL**

# MICHIGAN SOCIETY OF ARCHITECTS

**— *Mid-Summer Conference* —**

August 3 - 6, 1961

*Grand Hotel*

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_____Twin Bedded Room, lakeview, private bath, $18.00 daily per person

_____Twin Bedded Room, north or east exposure, private bath, $17.00 daily per person

_____Twin Bedded Room, connecting bath, $16.00 daily per person

_____Double Room, lavatory only, convenient to bath facilities, $14.00 daily per person

_____Third person in a Double Room, $14.00 daily

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_____Single Room, private bath, $18.00 daily

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FOR YOUR INFORMATION —

DRESS GUIDE: In general, informal resort wear is quite acceptable for both men and women throughout the day. Formal attire in the evening is optional, but is more in vogue on Saturday than any other evening. In accordance with Grand Hotel traditions, guests are requested to observe the following customs of dress: GENTLEMEN — coats in the dining room and public areas in the Hotel at all times. Neckties are not required at breakfast and luncheon, but are necessary after six in the evening. After six, Bermuda shorts are not acceptable. LADIES — slacks are acceptable at breakfast and luncheon only; shorts are not acceptable in the dining room at any time. During the evening, women are dressed in their loveliest for enjoyment of social activities — never do they appear in slacks or shorts after six.

Ladies are advised to bring a warm wrap, for evenings are usually refreshingly cool. Light sportswear is desirable for daytime wear.

TRANSPORTATION: FERRY BOATS: Ferries leave at frequent intervals from both Mackinaw City (lower peninsula) and St. Ignace (upper peninsula) from 9:00 A. M. 'til about 7:00 or 8:00 P. M. The trip to the island takes 45 minutes. PARKING: Indoor garages and outdoor lots are available at St. Ignace and Mackinaw City. AIRLINES: Capital Airlines offers service to Pellston Airport from both Chicago and Detroit. RAILROADS: N. Y. C. Ry. offers overnight service from Chicago via Detroit daily. BUS SERVICE: Greyhound Lines serve both Mackinaw City and St. Ignace.

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# MSA
## MICHIGAN ITEMS

### R-17 Seminars

For the past two weeks more than 50 teachers of architecture from almost as many schools in the United States and Canada have been meeting daily at Cranbrook Academy of Art in Bloomfield Hills to exchange views in an effort to improve architectural education.

Known as the R-17 Summer Seminars, these workshops have been held annually since 1956. They are jointly sponsored by the American Institute of Architects (AIA) and the Association of Collegiate Schools of Architecture (ACSA). General Chairman of the seminars is Harold Bush-Brown, FAIA, of Washington, D. C. Chairman of this year's program, centered on the many aspects of urban design as they are related to the profession of architecture and to the education of students of architecture, is Harold Himes, AIA, of the staff of the University of Michigan's College of Architecture and Design.

To make it possible for teachers to attend from distant points, a system of scholarships has been established. Funds come from the American Institute of Architects' national organization, local AIA chapters and state associations, the schools and other sponsors. Last year's seminar was held at Sagamore Lake in the Adirondacks. It dealt with technology as related to architecture and architectural training. In the words of Committee Chairman Bush-Brown, "These meetings have proved of inestimable value as a stimulus in achieving improvement in the spirit and character of the offerings in our schools of architecture."

Several Detroit-area architects served as panel members at this year's seminar: Charles Blessing, AIA, Detroit's Planning Director; William Kessler, AIA, of Grosse Pointe and John Haro, AIA, of Birmingham.

**Harold Bush-Brown, FAIA, of Washington, D. C. (right), General Chairman of R-17; James M. Hunter, FAIA, of Boulder, Col., Vice President of The AIA and its Representatives on R-17, and Buford L. Pickens, AIA, of Washington University, St. Louis, Mo., ACSA Representative on R-17.**

Photo Illustrators, Inc.

On Saturday, June 10th., seminar participants and other guests were entertained at the Bloomfield Hills Home of Paul B. Brown, President of the Detroit Chapter of the AIA.

BRUNO LEON, son of Mr. and Mrs. John Leon of 17130 Pinecrest Drive, Allen Park, Michigan, has been appointed Chairman of the University of Detroit deparment of architecture, the Rev. Hugh F. Smith, S. J., U. of D. executive vice-president, announced.

Leon attended the University of Detroit from 1946 to 1949 when he entered the School of Design of North Carolina State College. He was graduated from that institution in 1953 with a degree in architecture, summa cum laude.

After a year with the Buckminster Fuller Research Foundation of Raleigh, North Carolina, Leon was engaged in the offices of I. M. Pei and Associates, New York, and with Pietro Bulluschi and Eduard Catalano of Cambridge, Mass., from 1955 to 1959.

From 1956 to 1959 he also taught in the department of architecture of the Massachusetts Institute of Technology, and is at present a member of the faculty of the University of Ilinois.

**Bruno Leon, new Chairman of the Department of Architecture, University of Detroit and Paul B. Brown, President of Detroit Chapter, A.I.A.**

Leon has conducted research in the application of conoids to architectural structures.

He served with the Army Air Force from 1943 to 1945 as a pilot. During his studies he traveled extensively through Europe and Africa, from England to Egypt. He accomplished research work with Prof. Eduardo Catalano and Dr. Ing. Guilio Pizzetti of Turin, Italy on "applications of hyperbolic paraboloids to architectural structures.

He is registered as an architect in North Carolina, Michigan and Massachusetts. Leon has designed residences in Grosse Ile, and Dearborn, Michigan, and in Massachusetts. He was design consultant for Perry, Shaw, Hepburn and Dean in the design of a Hockey Rink for Brown University.

In 1937 he entered Henry Ford Trade School, and in 1938 also enrolled in Southwestern High School as an evening student. He was graduated from the Trade School as a tool and die maker in 1942, and from the High School in 1942.

Commenting on the diversification of his experiences Leon said: "My education has been strikingly like the 'bottega' system of the classical period of Italy; an interweaving of theory and application on real problems . . . a training period which began with the Henry Ford Trade School and continued in the Air Force, the University courses and work with professional firms while completing my formal education."

**Photo Illustrators, Inc.**

### Walter Lentz

Walter E. Lentz, AIA, retired Detroit architect, died in St. Joseph Hospital, Mt. Clemens on June 15. He was 75 years of age.

Mr. Lentz was born in Springwells, Mich. on August 15, 1885. He graduated from the University of Michigan and was employed in the Detroit architectural offices of Louis Kamper, Donaldson & Meier and Albert Kahn. He entered his own practice in 1911, became registered as an architect in Michigan when the law went into effect in 1915. He had been a member of the firm of McFarlan, Maul & Lentz, which later became Maul & Lentz. He lived in Algonac, Mich. since his retirement several years ago.

He was a member of The American Institute of Architects, its Detroit Chapter and the Michigan Society of Architects. In 1922-23 he served as President of the Society. He was made an emeritus member of the organizations in 1958.

Surviving are a daughter, Mrs. James Lee, a son, Frederick Lentz, and 13 grandchildren. He lived at 4873 Tremble Road, Algonac.

**EBERLE M. SMITH ASSOCIATES, INC. has received the Award of Excellence from the American Institute of Steel Construction, for the firm's Southwestern Community High School in Flint, Michigan. The same firm will also receive First Prize in the competition of the Tile Contractors Association of America, for the firm's Parkside Elementary School in Southgate, Mich.; also receiving second prizes were Linn Smith for his Wylie Groves School in iBrmingham; and Smith, Hinchman & Grylls Associates, Inc., for its Wayne County General Hospital.**

TILE CONTRACTORS ASSOCIATION OF AMERICA will hold its annual convention at Detroit's Statler-Hilton Hotel, June 25-29, 1961. An attendance of 500 is expected. June 27 will be Architects' Day.

Detroit area is the nation's largest consumer of ceramic tile, a product virtually unchanged in 7,000 years. Probably 10 per cent of the industry volume of $375 million is expended here. Virtually all houses, even low-cost homes have tiled baths, a rarity in other parts of the country below the $17,000 price range.

The tile industry has defeated inflation. It reports that cost of ceramic tile installed is less than it was during the depression 30's. Much of progress in reducing cost has been at production end, although new cements and adhesives have speeded up installation times by as much as 50%.

Detroit also is the leading consumer of fine arts mosaic tile work, reminiscent of the Byzantine era in Florence. Most Detroit "mosaichisti" learned the trade at Vatican School or at apprenticeship program in Spilambargo, Italy, only two schools where the mosaic art is taught.

SIGMUND F. BLUM, head of the department of design of Smith, Hinchman and Grylls Associates, Inc., Detroit architectural and engineering concern, has been appointed an associate, according to Robert F. Hastings, president.

Blum joined SHG two years ago, coming from the New York architectural concern of Ketchum and Sharp.

The new associate holds the degree of Bachelor of Arts in Architecture from University of Illinois, and has studied at Columbia University. He was a University of Illinois Beaux Arts Design winner and received a teaching fellowship in 1950.

He has received a variety of building awards including selection by the United States Department of Health, Education and Welfare at the 1957-8 International Conference at Geneva, Switzerland; the U. S. Department of Commerce for the Posnan, Poland, International Trade Fair; and the award of merit from the New York and New Jersey chapter of A.I.A.

Since joining Smith, Hinchman and Grylls, Blum has taken an active part in the design of Laura F. Osborn High School and the Parke, Davis Group at Rochester, Mich., among others and is currently at work on the Institute of Science and Technology of the University of Michigan and Detroit's new International Village.

BASIL G. HEATH AND BERNARD F. PASKI have been elected Corporate Members of The American Institute of Architects and assigned to its Detroit Chapter.

Heath of Oak Park received his professional education at Wayne State University and the University of Detroit. He is employed with Seymour J. Levine, Architect of Detroit.

Paski of Birmingham is a 1937 graduate of the University of Detroit. In 1943 he became employed with the firm of Beneicke & Lorenz, a partner in 1960.

**MICHIGAN ARCHITECTURAL FOUNDATION is a Michigan non-profit, nontaxable corporation. It offers architectural scholarships and otherwise contributes to educational projects.**

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# FLINT AREA CHAPTER, A.I.A.

Official Publication of the Flint Area Chapter of The American Institute of Architects

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By
ROBERT S.
GAZALL, AIA
Chapter Correspondent

DEANE M. TRUESDELL, AIA, AND ELLIS, ARNDT AND ASSOCIATES have organized the new Firm of Ellis, Arndt and Truesdell to practice Architecture, Consulting Engineering and Landscape Architecture. Their offices will be located at 614 MacArthur Building, Flint. Mr. Truesdell, a graduate of The College of Architecture and Design, University of Michigan and registered as an architect in Michigan will be in charge of architecture. Mr. Frederick Ellis, a graduate of Syracuse University and registered as a professional engineer in Michigan is also a landscape architect and will be responsible for site engineering and landscaping. Mr. Glen Arndt, a graduate of General Motors Institute is also registered as a professional engineer in Michigan and will be in charge of engineering. The firm is presently engaged in governmental, commercial, residential, parks, recreational and industrial projects. Mr. Truesdell has been previously employed in the Flint Architectural firms of T. Neel Eubank, A. Charles Jones, and Mackenzie, Knuth & Klein.

The Chapter's Awards, Scholarship and Allied Arts Committee, under the chairmanship of S. A. Nurmi, AIA has presented an outline of a Merit Awards Program to be pursued by the local architectural firms. The program involves entries to be judged on October 2nd and 3rd, 1961 at the Flint Institute of Architects with adequate local publicity being offered. Serving with Mr. Nurmi on the committee are Larry Botti, Donovan Allen, Lauran Kretchmar and Wes McKinley. Visiting jurors will judge the awards program.

The Chapter presented its films of the FRANKLIN D. ROOSEVELT MEMORIAL COMPETITION to the College of Architecture and Design, University of Michigan. These films include all the preliminary entries and the final submissions made in the competition. The Department of Architecture anticipates arranging a program to review these films for the fall semester.

The Chapters June dinner meeting was held on Monday, June 12, 1961 at the Town House Restaurant, Flint. Mr. Joseph Mabire of the Portland Cement Association of Lansing, presented a very interesting and informative program on "What's New in Concrete". Films were reviewed on new structural shapes in thin-shell construction, precast concrete, casting and erecting wall panels, newer methods, concepts and techniques in concrete construction.

No dinner meeting for the Chapter has been scheduled for July or August, because of summer activities and the Eighteenth Annual Midsummer Conference at Mackinac Island August 3, 4, and 5, 1961. Many local members will be in attendance at the Conference.

**Detroit Chapter members Philip N. Youtz, FAIA, (left); Robert F. Hastings, FAIA; Paul B. Brown, AIA, and Linn Smith, AIA, at the reception for attendants at the R-17 Seminars, given at the home of Chapter President Brown, June 10, 1961.**

HAROLD D. HAUF, Dean of the School of Architecture at Rensselaer Polytechnic Institute at Troy, New York, and formerly Chairman of the Department of Architecture at Yale University, has been named vice president in charge of design and planning for Charles Luckman Associates, planning-architecture-engineering firm of Los Angeles and New York.

Announcing the appointment, President Charles Luckman who heads one of the nation's largest architectural firms commented, "We are very much pleased that Dan Hauf has joined the management group of our firm. His extraordinary background and broad experience as an educator, practicing architect and recognized authority in planning and design, will represent an invaluable addition to our creative group."

SAMUEL C. ALLEN, AIA, of Saginaw, and his wife Martha have just returned from a trip around the world. They reported a wonderful time and some great experiences, seeing ancient and modern architecture and meeting many interesting people including architects.

# DETROIT CHAPTER, A.I.A.

PAUL B. BROWN, President, 153 East Elizabeth Street, Detroit 1

EARL G. MEYER, Vice President, 1306 Michigan Building, Detroit 26

LYNDON WELCH, Secretary, 626 Red Cross Building, Detroit 1

LAVERN J. NELSEN, Treasurer, 20334 Grand River, Detroit 19

PHILIP N. YOUTZ, Director, College of Architecture and Design, University Michigan, Ann Arbor

FREDERICK J. SCHOETTLEY, Director, 409 Griswold Street, Detroit 26

SOL KING, Director, 345 New Center Building, Detroit 2

ROBERT F. HASTINGS, Director, 3107 West Grand Boulevard, Detroit 2

HEADQUARTERS, 120 Madison Avenue, Detroit 26

DETROIT CHAPTER, AIA has just instituted a radio program to promote a better understanding and appreciation of architecture and the men who create it.

This is the first time a continuous program of this nature has been produced in the Detroit area.

In collaboration with Station WQRS (105.1 megacycles, FM), the architects will present a half-hour program every Saturday evening from 6:15 to 6:45. News of interesting developments in building design and architects' achievements will be presented each week followed by an interview with an architect or allied artist—a different one each week—on a subject on which he is particularly well qualified to speak. Special guests and productions will also be included from time to time, so that the entire series—which is planned to be produced continuously—will provide listeners with a good understanding of architecture—the mother of the arts.

The programs will be varied, interesting and informative so as to appeal to architects as well as to non-professional listeners interested in architecture.

Paul B. Brown, president of the Detroit Chapter, AIA, an organization of over 800 members in the Detroit area, in announcing this new program, hailed it as a means of filling a need which has existed here for several years.

"We welcome this opportunity," Mr. Brown said, "to bring architects and the public closer together in their thinking and understanding of each other. In a democratic society like ours, an architect is concerned with the welfare of all the people in the community for which he is planning — not just the people who have directly employed him. It is therefore important that the citizens of our community know more about the architect and his work—know that the architect is working for them, even without their knowledge — know about the many things architects can do to improve their environment and make their community a happier place in which to live."

Richard Hughes is the WQRS announcer who will produce the programs each week and interview the guest architects. William W. Lyman, Chairman of the Committee on Public Relations, Suren Pilafian, Charman of the Committee on Civic design, and John A. Allen, Chairman of the Committee on Education, for the Detroit Chapter, AIA, are assisting Mr. Brown in collaborating with station WQRS in planning and arranging the programs.

Tune in these programs:

July 8, LaVern J. Nelsen, AIA, "Keeping the Lamps of Architecture Burning," how architects can help their young colleagues carry on their work.

July 15, Baltazar Korab, architectural photographer, "The Photographer's View of Architecture."

July 29, James B. Morison, AIA, past president, Michigan Society of Architects, "Church Architecture as an Expression of Religion."

August 19, Herbert W. Johe, AIA, Assistant Dean, College of Architecture and Design, University of Michigan, "Portugese Architecture." Mr. Johe will have just returned from Portugal.

## David H. Williams

DAVID HAMPSON WILLIAMS, JR., AIA, retired president of the George D. Mason Co., Architects, of Detroit, died in Deaconess hospital on May 28 after an illness of several years. He was 71 years of age.

Mr. Williams was born on Jan. 27, 1890 in Duluth, Minn., where he received his early education. His architectural education was received at the University of Michigan, where he was a member of Tau Sigma Delta and Alpha Rho Chi, honorary architectural fraternities. He held an honorary degree of Dr. of Fine Arts from Transylvania University of Lexington, Ky.

After employment in the architects' offices of George W. Graves of Detroit and Robinson & Campau of Grand Rapids, he joined the Mason office, Detroits oldest, in 1917, became vice president in 1920 and president in 1948. He retired in 1959.

His firm's Detroit Masonic Temple, the world's largest, and Central Woodward Christian Church both received citations from the Detroit Chapter, American Institute of Architects. His firm's other work includes the Kirk-in-the-Hills; Standard Federal Savings & Loan Bldg., 409 Griswold St., where the firms offices are located, and the Detroit Yacht Club, of which he was a life member.

He was high in Masonic Circles, as a charter member of University Lodge, F & AM; member of King Cyrus Chapter, RAM; Shriners Club; Detroit Commandery No. 1, Knights Templar; the Old Guard, and a trustee of the Masonic Temple Association.

He was a member of The American Institute of Architects, its Detroit Chapter and the Michigan Society of Architects. He served as president of the Chapter in 1948-49.

Following the depression in the early thirties, he was treasurer of the Detroit Chapter and he devised a plan so that the chapter could continue and hold its membership. He has also made valuable contributions to the Michigan Society of Architects, having served on its Board. In 1959 he was made a member emeritus of the organizations.

Mr. Williams has contributed materially to the advancement of students and draftsmen, by conducting a course in building construction at the University of Michigan and through the Atelier Thumb Tack in Detroit. He has lectured on church architecture before many groups and has otherwise aided the profession of architecture.

He has been civic-minded and has assisted in matters pertaining to the improvement of our city. He has been on the advisory committee of the University of Michigan. During World War II he made valuable contributions while serving his government with W. P. A. in the Michigan office in Detroit. During World War I, he served in the U. S. Air Force in Europe.

Survivors are his wife, Madge N., two sons, David H. IV, of Detroit and the Rev. John Norton Williams, of New Castle, Pa., a brother Lloyd H. of Detroit, and three grand-children. The family home is at 13300 E. Outer Drive in Detroit.

# ARCHITECTONICS

Official Publication of the Western Michigan Chapter of The American Institute of Architects

GORDON A. BELSON, President, 152 Oaklawn Ave., Battle Creek

ROBERT C. SMITH, Vice President, 1704 White Road, Kalamazoo

GEORGE N. WILLIAMS, Secretary, 616 Post Building, Battle Creek

ROBERT L. WOLD, Treasurer, 3261 Spring Brook Drive, NW, Comstock Park

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BRICE McMILLAN, Director, 345 State Street, Grand Rapids

CLAUDE D. SAMPSON, Director, 115 Fourth Street, Jackson

By
JAY H.
VOLKERS, AIA
Chapter Correspondent

Colorama Photo

Sanger B. Powers (center), President of the American Corrections Association, discusses the evening's program with President Gordon Belson, right, and Joe T. Daverman, Chairman of the Day.

THE SUBJECT of the April meeting of the West Michigan Chapter was "Housing for the Aged," continuing the development of this year's theme established by the program committee—"The Architect on the New Frontier."

The April meeting was held at Inman's Restaurant in Galesburg, Michigan, and featured an address by John B. Martin, Grand Rapids attorney and a delegate to the President's White House Conference on the Aged. Martin emphasized the fact that the architect's responsibility to the aged implies more than merely designing housing for senior citizens. The architect as "citizen" has a community responsibility as well as a professional responsibility in this matter of providing for the needs of the aged. By virtures of his training and experience, the architect can in many instances provide a keen insight into these community problems which are related to environment and planning.

It was also announced that the May meeting of the chapter would be held in Grand Rapids. The subject of this meeting will be Correctional Architecture and will feature as guest speaker Sanger B. Powers, President of the American Correctional Association.

Other news gleaned from the minutes of the West Michigan Chapter's Executive Committee indicates that requests for membership have been approved for the following individuals: John VanderMeiden and Michael Koteles of Grand Haven, Byron Carman of Kalamazoo and Richard Schmidt and Robert Reid of Grand Rapids.

During the past month President Belson assigned Peter Vanderlaan, Robert Smith and Richard Prince of Kalamazoo to head a special committee in the Kalamazoo area to work with the Professional Engineers Committee on ethical practice of Architects and Engineers.

AT THE MAY MEETING of the West Michigan Chapter, the members had the privilege of hearing a nationally outstanding prison administrator give his views on contemporary correctional architecture. The speaker was Mr. Sanger B. Powers, Director of the Division of Corrections for the State of Wisconsin. Mr. Powers is also president of the American Corrections Association and was a featured speaker at the recent Conference on Correctional Architecture sponsored by the AIA in Washington, D. C.

Mr. Powers stated that "the role of the architect in planning new correctional facilities is becoming increasingly more significant because of the changing philosophy of treatment and security.

"There are today 220,000 adult male criminals confined in our nation's prisons and many of these inmates are housed in institutions which are overcrowded, obsolete and inadequate." He predicted that this decade will see a tremendous prison construction boom to alleviate these outmoded conditions.

Mr. Powers called upon the architects to "lead the way toward more imaginative planning in the design of these new facilities." He warned the architects against being "sold down the river by the complacency, lethargy and unimaginative devotion to tradition on the part of many prison administrations," which he described as being "the quintessance of bureaucracy."

He urged the architects to "work hand in hand with progressive administrators and to lead them, if necessary, toward the creation of a pleasant environment which will enhance and encourage the rehabilitation program rather than one which will simply permit occupancy."

Powers reminded the architects that they "have the obligation to be able to understand and interpret the administrator's program." He again urged them to "stay clear of the stereotype design and to experiment with the new."

The chairman of the May dinner meeting at Scottie's Restaurant in Grand Rapids was Joe T. Daverman.

# WALD

## COCKTAILS — WHITE ELEPHANT AUCTION — DINNER DANCE AT KURTZ BRICK COMPANY, DETROIT, MAY 20, 1961

Amedeo Leone, Mr. & Mrs. Thomas P. Papez, Mr. & Mrs. George F. Diehl, Carlisle Wilson, Mrs. Edwin F. Noth, Mrs. Wilson, Mrs. Leone and Mr. Noth

Mrs. Philip N. Youtz, Mrs. Paul B. Brown, Mr. & Mrs. Frank Engle, Mr. Brown, Mr. & Mrs. Clarence Roy and Mr. & Mrs. Bruce Paterson

Prof. & Mrs. Herbert W. Johe, Mrs. Ralph W. Hammett, Paul Kurtz, Prof. Hammett, Mr. & Mrs. William H. Odell, Mrs. LaVern J. Nelsen, Mrs. Ernest J. Dellar, Mr. Nelsen, Mr. Dellar and James B. Morison

Charles Meubrecht, Mr. & Mrs. Gustave Muth, Mrs. Meubrecht, Mrs. Paul Kurtz, Mrs. Suren Pilafian, Mr. Kurtz and Mr. Pilafian

All Photos by Photo Illustrators, Inc.

L. Robert Blakeslee, Mrs. Dale Gilbert, Mr. & Mrs. William M. Fernald, Mr. & Mrs. Hurless E. Bankes, Mr. Gilbert and Mrs. Blakeslee

Mr. & Mrs. Charles W. Trambauer, Mr. & Mrs. Paul Lyman, Mr. & Mrs. Werner Guenther and Mr. & Mrs. M. Eugene Hannum

# BUILDERS & TRADERS EXCHANGE OF DETROIT

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1032 Fisher Building, Detroit 2, Michigan

WILLIAM C. DENNIS, Secretary-Manager
2210 Park Avenue, Detroit 1, Mich.

JOHN L. McGARRIGLE, Ass't Sec'y-Mgr.
2210 Park Avenue, Detroit 1, Michigan

DIRECTORS: Edward C. Chase, Peter J. Koenig, Richard J. Kullen, Louis J. Perrone, W. Rodman Turner

## PROGRESS REPORT

The second semester of courses in the construction management program sponsored by the Exchange has been completed. With an enrollment of 96 persons in this, the Spring term, it brings to slightly more than two hundred, the number of persons who have attended one or more of the courses in this novel program which was offered initially last fall.

With only two semesters completed the program is still in its infancy but, from the enthusiastic reception and comments by those attending, it can be deemed highly successful. Offered initially in the fall semester were four courses: Basic Accounting and Controls in Construction; Advanced Construction Accounting; Construction Law; and Business Management. Added to these in the spring term was a course in Credit Management in Construction. Further expansion of the program next fall is currently being explored and seems most probable.

This program was developed by the Education Committee of the Exchange in collaboration with the Division of Adult Education; Wayne State University - University of Michigan. All courses were designed specifically for owners, managers and executives in the construction industry. Each is conducted in a practical, high-level manner by capable instructors recruited from industry or the University staffs. In addition to the regular instructors, other personnel engaged in some phase of construction or related activities have provided support to the program by serving as guest lecturers and by offering their counsel and advice. Classes are held evenings at Wayne State University and run for twelve weeks.

One of the prime purposes for instituting a program of this kind was to assist the construction industry, through education, to promote more knowledgeable competitive conditions. There is a strong feeling that the traditional b[illegible] ground and education does [illegible]y equip persons for adminis[illegible]e work in the construction industry. Many are skilled in the technical phases of construction but are badly handicapped because they have little or no background in accounting, finance, credit management, law or business management. These are some of the subjects with which they, as administrators must deal. Their handicap in these areas quite often only becomes evident after they become administrators. It is to fill these gaps that the program was originated. This is a much-needed innovation in the field of continuing education as related to the construction industry, and to the best of our knowledge, it is the only program of its kind available any place in the country.

The courses offered do not carry university credits and there are no entrance requirements. Enrollment is not limited to members, or employees of members, of the Builders' and Traders' Exchange. This program is intended to offer to top level administrators in construction an opportunity to develop more proficie[illegible] in one or more management [illegible] is felt that by offering all [illegible]rators in construction an [illegible]nity to improve themsel[illegible] ultimately benefit the e[illegible]ustry and the public.

A[illegible] aspect of the program that [illegible]onsiderable merit is the possibility for future expansion. It is hoped that these five courses will become the nucleus of additional management courses offered through the Adult Education section, and perhaps eventually encourage the development of a complete technical and management education program for college students interested in the construction industry. Also, an adequate training program for the construction industry is essential to a long-range program of prequalification or licensing here in the state of Michigan, if this should become desirable.

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WILLIAM GILLETT, former vice president of Fenestra, Inc., announces his entry into practice as a business counselor to manufacturers of building materials and equipment, in product research and development, market research and testing, sales and advertising.

Mr. Gillette is a graduate in civil engineering, Case Institute of Technology. He spent 32 years with Fenestra, in various capacities, including that of vice president.

He was president of the Metal Roof Deck Technical Institute, and of Producers' Council, Inc.; chairman of the Industry Advisory Committee, Building Officials Conference of America, and of the Building Research Advisory Board.

He has been active in civic affairs for the City of Grosse Pointe Park, Mich., having been Commissioner of Public Works (Mayor pro-tem), on its City Plan Commission and its City Charter Commission.

Mr. Gillette is located at 175 Country Club Drive, Grosse Pointe Farms 36, Mich., telephone TUxedo 1-9004.

NATHAN K. VAN OSDOL, JR., AIA, a member of the Detroit Chapter, AIA, formerly project director with Giffels & Rossetti, Inc., of Detroit, has become a project architect with the architectural firm of Charles Luckman Associates, of Los Angeles, Calif.

Mr. Van Osdol is a graduate in architecture from the University of Michigan and from Miami University. He is registered as an architect in Michigan and Illinois. He transferred his AIA membership from the Chicago Chapter to the Detroit Chapter in 1956. He was an instructor in Design at the College of Architecture and Design, University of Michigan, a design critic at the University of Illinois.

While in Chicago, Mr. Van Osdol was associate editor of the Chapter Bulletin; Chairman of the Glenview Area Planning sub-Committee, Secretary of the Chicago Area Planning Committee, and a member of its Civil Defense Committee.

Mr. Van Osdol was also a designer and project manager with Skidmore, Owings & Merrill, of Chicago.

# BUILDERS & TRADERS EXCHANGE OF LANSING

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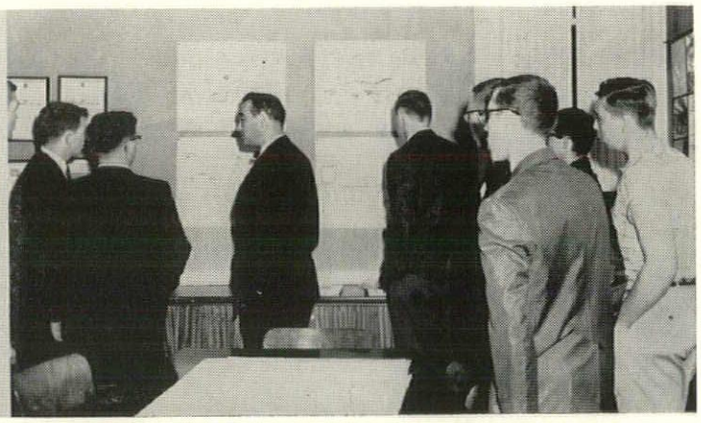
**AT EXCHANGE—In background, left to right, William J. Kane, AIA, Secretary. J. Revell Hopkins, President B. E. Brown, and Clarence H. Rosa, AIA**

**HUGH McSHANE of Air Engineering Co. explaining job to students at Willow Street School**

**WILLIAM J. KANE, AIA, demonstrating job at Mason, Jackson & Kane office**



**EDWARD JACKSON, AIA, of Mason, Jackson & Kane, explaining one of their projects to students**

RECENTLY eighteen Greater Lansing high school students were given insight into the construction industry during the second annual Student-Professional Education Day of the Builders and Traders Exchange of Lansing.

Exchange President B. E. Brown welcomed the students at the Exchange headquarters and gave them a resume of the history and facts about the Construction Industry.

Architect Karl F. Krauss, Jr., AIA, and J. Revell Hopkins, Exchange Secretary-Manager also spoke to the group and a movie "Designing a Better Tomorrow" was shown.

During the morning the students were taken to the architectural offices of Manson, Jackson & Kane and the Warren Holmes Co.

After a lunch at the Exchange they were addressed by the well-known architect Clarence H. Rosa, AIA, President of the Lansing School Board, and Assistant Director of the State Building Division.

The film "Constructor" was shown by the Michigan Chapter, Associated General Contractors Association, followed by a question and answer period.

During the afternoon the students were taken to two construction projects, plans for which they had seen at the architects' offices that morning. They visited the Willow Street Elementary School addition which is being built by Foster, Schermerhorn and Barnes and the Eastern High School addition by Clark Construction Co. Bcme

**WILLIAM E. HANEL of Hanel Vance Construction Co. welcomes the group and explains the Builders & Traders Exchange of Lansing**

**KARL F. KRAUSS, JR., AIA, speaking to the students on the "History and Facts of the Construction Industry**

TELEPHONE
GL 8-1173

# The BUILDERS & TRADERS EXCHANGE of GRAND RAPIDS

822 CHERRY STREET, S.E.
GRAND RAPIDS 6, MICH.

**GEORGE A. DENNER — President**

**G. WINSTON BURBRIDGE—Secretary-Manager**

DICK CHEVERTON, director of WOOD and WOOD-TV's Award Winning News Department, presents the transfer print of the Video Taped program "Men Working" to G. Winston Burbridge, Executive Secretary of the Greater Grand Rapids Builders and Traders Exchange.

"Men Working" written and produced by Cheverton, was seen on WOOD-TV, Channel 8, Monday, June 5th, and 8:00 P.M., sponsored by the Greater Grand Rapids Builders and Traders Exchange. The show gave viewers an insight on the One Billion, two-hundred million dollars currently being spent on construction in Michigan. This figure does not include the thousands of do-it-yourself projects. It was clearly pointed out, to the surprise of many, that construction is the largest single industry in Michigan. Visual evidences of the gigantic building program were incorporated into "Men Working."

Based on the tremendous success of this program, a 16mm transfer print of the video tape was purchased by the Builders and Traders, and will be used as their number one Public Relations tool, to be shown to construction groups around the State of Michigan.

**Left to Right, G. Winston Burbridge and Dick Cheverton**

# THE PRODUCERS' COUNCIL Inc.

**NATIONAL ORGANIZATION OF BUILDING MATERIALS AND EQUIPMENT MANUFACTURERS**

## Official Publication, Michigan Chapter

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**EMRYS L. WILLIAMS, Vice President**
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**EUGENE L. HAMBLETON, Treasurer**

**VERA KHORANOFF, Recording Secretary**
**14420 Livernois Avenue**
**Detroit 38, Michigan**
**TOwnsend 8-2600**

THE AIR CONDITIONING SEMINAR sponsored by the Council was a huge success. Architects, engineers, school officials and building managers thronged the Whittier Hotel in Detroit where the Seminar was held on the afternoon and evening of May 25.

The program consisted of three divisions as follows: Types of Systems, which included architect-client interests in air conditioning; air conditioning fundamentals; equipment used in modern air conditioning; selection of equipment in relation to building design.

The second division under Design Criteria consisted of factors affecting air conditioning loads; air conditioning loads related to glass areas; air conditioning loads related to opaque areas; and interior heat loads.

The third division headed by Human Comfort consisted of control of temperature and humidity; air distribution for comfort; air cleanliness; and sound control in air conditioning systems.

THE COUNCIL held its annual golf outing at the Western Golf and Country Club, Detroit, on June 2, followed by a dinner. Over two hundred attended the outing which was one of the best in recent years.

CHARLES E. THORNTON of Pittsburgh Plate Glass Co. was elected Secretary of the Michigan Chapter of the Producers' Council for the 1961-1962 year at the annual dinner meeting held by the Council at the Hotel Pick-Fort Shelby on June 5 in Detroit.

Incumbent officers re-elected were M. Eugene Hannum, President; Emrys L. Williams, Vice President; Eugene L. Hambleton, Treasurer.

**SECRETARY THORNTON**

# Products News

WILLIAMS SEALS & GASKET DIVISION of Williams Equipment & Supply Co., Inc. has just compiled a new Suggested Master Specification in Long form and Short form which offers the architect and engineer a complete specification covering control joints in masonry construction, expansion joints in setting of cut stone, waterstop used in concrete construction, panel seals used in precast of prefabricated panels, and sound deadner strips used under the metal locker section.

This master or check list type specification is an aid in writing an accurate and complete specification in a minimum of time.

Copies of these new forms may be obtained from the Mr. Andrew D. Rae, Assistant General Manager, at the Company's offices at 486 West Eight Mile Road, Hazel Park, Michigan, or phone: LIncoln 8-9393 for your free supply.

O. A. ZERGA CO., announce from their new offices and showrooms at 15311 Joy Road, Detroit, Michigan their entry into Architectural Wood and Plastic Grillework for the State of Michigan. All materials can be seen on display (Taxi fare paid to and from architect's office by the O. A. Zerga Co. for architects located in the Detroit area), or samples available on request.

PAR-FOAM, INC., master distributor for Michigan of building material products of the Dow Chemical Co., announce the appointment of the C. L. Holmes Co., 12891 Artesian Ave., Detroit, Michigan, as an approved insulation contractor for the Dow Chemical Co. William V. Schlee and his associate Dale Firebaugh head up the Holmes Co.

COLOR has been added to glass in a series of handsome and economical glass blocks. Manufactured by Owens-Illinois, new Shade Aqua and Shade Green glass blocks feature color that is actually a part of the glass.

Available in 8" and 12" sizes, the new glass blocks offer soft, cooling light, as well as architectural strength and insulation.

In addition to color-in-the-glass, a series of 12 bright ceramic-face glass blocks is "fired on" the face of the blocks and can't chip or peel.

For more information on the colorful news in glass blocks, get in touch with Cadillac Glass Company, Detroit.

R. L. SPITZLEY HEATING COMPANY AND SPITZLEY-RETTENMIER SHEET METAL COMPANY, both of Detroit, have been consolidated.

The name of the new company is Spitzley Corporation. The officers are: Joseph H. Spitzley, president; R. Lester Spitzley, vice-president and secretary; Joseph Labbancz, vice-president in charge of Lansing office; Carl Redlin, treasurer and assistant secretary; Gordon Jeynes, assistant treasurer.

The new company will continue to furnish the same services as before at the same addresses: 1200 W. Fort St., Detroit 26, WOodward 1-0840; 2217 W. St. Joseph St., Lansing, IVanhoe 7-5981.

# Bulletin Board

CLARENCE FAUST, vice president of the Ford Foundation, spoke at New York University's conference on continuing education. He told the assembled educators: "I'm a bit nervous about being introduced. Back in my native Iowa recently a toastmaster recited each step of my academic career, and added, 'A few years ago Dr. Faust took off his academic robes to don a foundation garment.' "

DUELL, SLOAN & PEARCE'S yarn "Klepty," by Rutherford Montgomery, a story of a kleptomaniac, reminds us of the late, great Colonel Stoopnagle's definition of a "mano-kleptiac": a person who goes around putting things back on department store counters.

FRED KERNER, executive editor of Fawcett World Library, tells about a new British book called "Maid to Measure," which carries the by-line of Charles Creed, the British coutourier. The dedication reads: "This book is dedicated to my friend Elspeth Grant, who wrote it for me."

A STATISTICIAN was drowned when he was wading a river with an average depth of three feet.

CLAIR DITCHY, who won the red Karmann Ghia at the AIA convention in Philadelphia, says that if red were the favorite color of American automobile owners, the United States would be a red carnation.

RED SKELTON says that his uncle died and left him a gold watch, and he had to go to town to wind up the estate.

CHARLES BLESSING says: "Socrates was a great man. He went around telling people what to do. They poisoned him."

JOHN RICHARDS swears that a friend of his saw the following headline after the trouble started in Belgium: REVOLT IN BRUSSELS SPROUTS.

ELEFTHERIOUS APPALSAKONSTAPPALIOU was granted court permission at Waynesville, N. C. to change his name to Dennis Appal after he argued that "even my wife can't spell my name."

AN INSURANCE SALESMAN gave his girl a mink coat but she still refused to change her policy, says Garry Moore.

GROUCHO TO FENNIMAN: "Would you marry a girl who was as pretty as a picture?" "Yes, if she had a nice frame."

SIGN IN WINDOW of a bar in Minneapolis: "No TV—Fights Every Night."

THE SPEAKER AT A SERVICE CLUB had to cancel, so it was necessary to obtain a substitute. The substitute was introduced as follows: "I've never heard him speak but I'm sure that you will all be very happy when he has finished."

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